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MUSICAL AMERICA

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PITTSBURGH HOLDS CONTEMPORARY MUSIC FESTIVAL



Roy Harris (left), executive director of the Pittsburgh International Contemporary Music Festival, is congratulated by William Steinberg, conductor of the Pittsburgh Symphony, who led three of the concerts



Nikolai Lopatnikoff, Gardner Read, Frederick Dorian, and William Schuman (seated), each of whom had a part in the recent contemporary music festival, look up an item of historical interest in Nicolas Slonimsky's comprehensive diary of notable twentieth-century musical events

By J. FRED LISSFELT

Pittsburgh

LAST spring the American composer Roy Harris sent out letters to representative musicologists, critics, orchestra conductors, and composers throughout the world, asking them to name the composers who they believed had written the best music in the past 25 years.

In turn a committee selected works by the composers so chosen that would best fit into a series of ten programs, would be representative of their idioms, and would presumably interest audiences. The resultant wonderful, if exacting, programs made up the first Pittsburgh International Contemporary Music Festival, held from Nov. 24 to 29 under the sponsorship of Carnegie Institute and the Pennsylvania College for Women. Mr. Harris, who teaches at the college, was the initiator and executive director of the festival.

Educational, religious, labor, and musical institutions gave their support. The Pittsburgh Symphony, under the brilliant and indefatigable leadership of William Steinberg; resident solo artists; community and school choirs; and visiting string quartets collaborated wholeheartedly on the project. Some misgivings attended the planning of the festival, but in the end there were hundreds of converts to the music played. Students learned much from the event; others had their faith in the contemporary creative spirit renewed.

As planned, the programs offered a good cross section of music from the last quarter of a century. An occasional reactionary composition turned up. There was criticism that none of the very youngest composers was represented. Among the works commissioned for the festival, some sounded spontaneous, some like pot-boilers. It became apparent that Stravinsky, Bartok, Vaughan Wil-

liams, Berg, Villa-Lobos, Ginastera, Santa Cruz, and some of our own composers had written music that should stand the test of time. New clichés sounded just as tiresome as older ones. Applause at the end of a performance was frequently indicative of an audience's sixth sense as to a composer's sincerity.

Foundations Give Financial Aid

The financial sponsors, including the A. W. Mellon Educational and Charitable Trust, the Howard Heinz Foundation, the Edgar J. Kaufmann Charitable Trust, the Baldwin Piano Company, and many other organizations and individuals, were reportedly happy with the outcome of the festival. The entire festival was preserved on tape recordings, which, through the generosity of the American Society of Composers, Authors and Publishers, will be donated to leading public and university libraries and music schools. Prizes are being awarded to students in secondary schools and universities for the best essays containing their reactions to music they heard in the festival.

The festival also served to complement the International Art Exhibit held in the Carnegie Institute galleries during the same period.

The colloquium of critics on the last night of the festival was its climax, as far as the public was concerned. I am not certain that we came to any conclusions, but I know that the audience was amused, if only slightly instructed or assured that we meant business.

The round-table discussion had Clifton Fadiman as a genial and skillful moderator. Virgil Thomson, music critic of the New York Herald Tribune, spoke on Responsibilities of the Music Critic; Irving Kolodin, music editor of the Saturday Review, on The Influence of Recorded Music; James Johnson Sweeney, New York art critic, on The Scope and Limits of the

(Continued on page 28)

Chicago Symphony Engages Reiner As Conductor for Three Seasons

Chicago

THE Chicago Orchestral Association has announced the appointment of Fritz Reiner as musical director and conductor of the Chicago Symphony, beginning with the opening of the orchestra's 1953-54 season. He will succeed Rafael Kubelik, who assumed the position in 1950, and whose contract will expire at the end of the current season.

Dr. Eric Oldberg, president of the association, stated that Mr. Kubelik was not being dismissed, and that the orchestra's 1953 spring tour would not be affected by the change of conductors. It is felt that the eastern cities in which it is to appear will want to hear not only the Chicago Symphony, but the musical interpretations of Mr. Kubelik.

Mr. Kubelik's statement read in part as follows: "It has been agreed between the Board of Trustees of the Orchestral Association and myself that my contract as musical director of the orchestra, which expires at the end of this season, will not be renewed. I feel that Chicago was not as happy as I had hoped with my musical ideals, which I shall not abandon. I feel at the same time that my cooperation with this superb orchestra has brought me much joy and satisfaction."

Mr. Reiner, who has signed a three-year contract with the Chicago organ-

ization, will leave the Metropolitan Opera Company, with which he has been associated since 1948, at the end of the 1952-53 season. In commenting upon his impending departure, Rudolf Bing said, "Chicago's gain is our loss. I am very sorry that he is leaving, and I hope it will be possible for him to return as a guest conductor." So far this season he has conducted Carmen, Don Giovanni, and Die Meistersinger. On Feb. 14, he will lead the first American performance of Stravinsky's The Rake's Progress.

Born in Budapest in 1888, Mr. Reiner came to the United States in 1922 to conduct the Cincinnati Symphony. In 1931, he went to the Curtis Institute of Music, in Philadelphia, to become head of its orchestral department and teacher of conducting. From 1938 until he joined the Metropolitan Opera, he was conductor of the Pittsburgh Symphony. He became a citizen of this country in 1928.

A champion of contemporary music, Mr. Reiner has given the first American performances of the works of many significant composers, including Bartok, Hindemith, Menotti, Milhaud, Schuman, and Schönberg.

During his first season in Chicago, he will conduct the orchestra for 22 weeks of its 28-week schedule. George Schick has been invited to remain with the organization as its assistant conductor.

Pittsburgh Symphony Visits Mill Towns With United Steelworkers as Co-sponsors

PITTSBURGH.—An unusual, possibly unique, undertaking, co-operatively sponsored by the Pittsburgh Symphony, the United Steelworkers of America, C. I. O., and service and civic organizations in various cities, has been initiated in this city. In the project, called Music for the Men Who Man Our Mills, the orchestra will give concerts for our workers in the many steel towns in the area around Pittsburgh.

The first concert was given on Dec. 3 in Scott High School Auditorium in Braddock, Penna. William Steinberg, regular conductor of the orchestra, presented in the program Mozart's Haffner Symphony; Copland's A Lincoln Portrait, with John Ragin as narrator; and Tchaikovsky's Fourth Symphony.

In charge of the concert were F. DeWitt Zuerner, superintendent of North Braddock Schools and chairman of the Tri-Borough Community Concerts; J. W. Kinnear, Jr., general superintendent of the Edgar Thomson Steel Works of the United States Steel Company; and Carl Reabe, president of United Steel Workers, Local 1219.

The over-all plan was the result of

De Mille To Form New Dance Company

Agnes de Mille will organize and direct a new dance company for presentation in a national tour next season under the management of S. Hurok. Under the name of the Agnes de Mille Dance Theatre, a company of fifty, including dancers, singers, and an orchestra, will present works based on Miss de Mille's choreography for such Broadway musical shows as Oklahoma!, Carousel, and Brigadoon.

Miss de Mille will also prepare some new works based on music of Scarlatti and Bach, as well as on sixteenth-century dance tunes, sea chanteys, and folk music. Special orchestrations will be provided by Don Walker. Trudi Rittman will supervise the music, and Motley will design the costumes.

The tour is scheduled to begin next October. More than 75 cities in the United States and Canada, including New York, will see the company.

Grieg To Be Honored At Bergen Festival

BERGEN, NORWAY.—The third Bergen International Festival, to be held during the first two weeks in June, will be dedicated to the memory of Edvard Grieg. The Harmonien Orchestra, which the composer conducted for many years, will give three concerts under the direction of Carl Garaguly, and two other concerts under conductors to be announced. Other organizations participating in the festival will be the Oslo Philharmonic, conducted by Odd Grüner Hegge, and the Vegh Quartet. Among the soloists to appear with the orchestra will be Kirsten Flagstad, Edwin Fischer, and Yehudi Menuhin.

Coincident with the Bergen festival will be a two-week conference of the Confédération Internationale des Sociétés d'Auteurs et Compositeurs, at which some 54 countries will be represented. Arthur Honegger is the president of CISAC, which is an affiliate of the Bern Convention and the Pan-American Convention.

efforts on the part of Charles Denby, president of the Pittsburgh Symphony Society, and Emory Bacon, educational director of C. I. O., who had the further support of E. T. Weir, of the Weirton Steel Company.

The idea to bring the best music to everyone in the great Pittsburgh industrial area will be carried out further next month with concerts in McKeesport and Johnstown. Mr. Weir, who was strong influence this season in gaining a guarantee for the orchestra from leading manufacturing companies here (following the Detroit plan), was again helpful in getting a guarantee of \$2,000 from each community for the new concerts. There has also been material backing from educational and religious groups in each district.

The union officials determined that one price, \$1.50, should be charged for all tickets, which are presumably being sold on a first-come, first-serve basis.

The concerts are expected to popularize the Pittsburgh Symphony at the same time that they serve outlying communities too uncomfortably far away to attend home concerts.

—J. FRED LISSFELT

French Army Band To Appear Next Season

The Guard Republican Band of Paris (officially, Musique de la Garde Républicaine de Paris) will visit the United States next season for the first time in 81 years. Officially attached to the French Army and conducted by Captain François-Julien Brun, the band will make its tour under the auspices of Columbia Artists Management, Inc., by arrangement with the French Minister of Defense.

The French musicians, most of them prize-winners of the Paris Conservatory, will arrive here in late September after a two-week tour of eastern Canada and will spend twelve weeks fulfilling engagements throughout the country.

The band was founded in 1851 during the Second Empire and received its flag a year later. At first comprised of fourteen trumpeters and used exclusively for fanfares, the organization has grown with the addition of musicians from various French symphony orchestras, and is today heard on all state occasions as well as in its own concerts.

Vienna Philharmonic To Be Presented Here

The Vienna Philharmonic, one of the world's oldest musical organizations, will visit the United States for the first time when it makes a six-week nationwide tour of the United States beginning in January, 1954.

The tour, under the auspices of S. Hurok and the National Concert and Artists Corporation, will take the Viennese musicians as far west as California.

Negotiations are now in progress for the appearance of two conductors to tour with the orchestra, Josef Krips and Hans Knappertsbusch. The orchestra will be presented here with the co-operation of the Austrian government, which is financing the round-trip ocean voyage as a gesture of international good will.

Opera Group To Make Cross-Country Tour

BOSTON.—Opera Theatre, as the New England Opera Theatre will be known in the future, will be booked in its first cross-country tour during the 1953-54 season by the National Concert and Artists Corporation. Merry Masquerade, an English version of Mozart's La Finta Giardiniera, will be the touring production.

Boris Goldovsky, musical director of the company, will be the conductor and pianist for the production, which he has also staged. Sarah Caldwell and Eugene Haun made the translation. The three sets to be used on tour are those designed by Philippe de Rosier for the Boston premiere of the production in 1950, and the costumes were created by Leo van Witten. Seven singers make up the cast.

The New England Opera Theatre was founded by Mr. Goldovsky in 1946, and in its seven seasons of staging opera in and around Boston has produced a repertoire in English ranging from La Bohème to Benjamin Britten's Albert Herring.

Piano Playhouse Engaged for Concerts

Piano Playhouse, heard weekly over network stations of the American Broadcasting Company and regularly transmitted overseas through the facilities of the American Forces Network and the Voice of America, has been signed for a tour of the United States and Canada for the 1953-54 season.

Columbia Lecture Bureau will book the concerts, which will present Milton Cross, for many years the regular commentator on Metropolitan Opera broadcasts; Grace Castagnetta, pianist; Ken Clark, jazz exponent; and a well-known duo-piano team.

Piano Playhouse has recently returned from engagements at army camps and naval bases in Europe and North Africa under the sponsorship of USO Camp Shows, Inc.

America To Hear Viennese Choir in 1953

VIENNA, AUSTRIA.—The Akademie-Kammerchor, consisting of 24 students from the Vienna Academy of Music and Dramatic Art and directed by Ferdinand Grossman, will sing some forty concerts in the United States and Canada in the fall of 1953 in an American tour arranged by Andre Mertens of Columbia Artists Management, Inc.

Before the choir goes to America, it will have given twenty concerts in Italy in March, in addition to others in France, Germany, Switzerland and Greece. The organization will also participate, as it did last year, in the Semaines Musicales Internationales festival held in the Abbaye de Royaumont in France.

Conductor Citation Given to Howard Mitchell

Howard Mitchell, musical director of the National Symphony in Washington, was this year's recipient of the annual Conductor Citation of the National Music Council.

Highlights of the News

As this issue goes to press the Metropolitan Opera Association announces the engagement of George Szell and Pierre Monteux as conductors for the 1953-54 season, to replace Fritz Reiner.

The New York Philharmonic-Symphony Society has reappointed Dimitri Mitropoulos as musical director of the orchestra for the 1953-54 season. Bruno Walter, George Szell, and Guido Cantelli will be guest conductors, with Andre Kostelanetz engaged to lead a special non-subscription Saturday-night series.

DOMESTIC:

Pittsburgh holds its first International Contemporary Music Festival, Nov. 24-29 (Page 3).

Fritz Reiner signs three-year contract as conductor of the Chicago Symphony, beginning next season (Page 3).

Don Giovanni revived at Metropolitan Opera, Nov. 26, with debuts by Hilde Zadek, as Donna Anna, and Erich Kunz, as Leporello (Page 6).

New York City Ballet gives premiere of George Balanchine's Metamorphoses, Nov. 25 (Page 7).

Philadelphia Orchestra observes 50th anniversary of New York series with concert devoted to Honegger's Jeanne d'Arc au Bucher, Nov. 18 (Page 8).

Community Concerts celebrates 25th anniversary with special dinner as annual convention begins, Dec. 1 (Page 10).

FOREIGN:

Stockholm Royal Opera opens season with new stage director, Georg Hartmann, and offers premiere of Ture Rangstrom's posthumous opera, Gilgamesj (Page 5).

STOCKHOLM:

Royal Opera productions
reveal fresh ideas
of new stage director

By INGRID SANDBERG

A NEW production of *The Tales of Hoffmann*, staged by Georg Hartmann and first presented on Sept. 25, has become a lasting success at the Stockholm Royal Opera. In March, 1950, Mr. Hartmann, at that time director of the Munich Opera, staged Hindemith's opera *Mathis der Maler* here. Hoffmann was his first work as regular stage director with the Stockholm company.

His staging offered many fresh points of view on the work and its many fantastic personalities. In the doll scene Spalanzani's guests were all marionettes—all the men in identical queer Offenbach-disguises with big black whiskers; all the ladies with stiff puppet faces and big black rings painted on their cheeks. Although Olympia acted and moved like a mechanical doll, she looked very sweet and seemed to be the only human being in the whole crowd. The audience was supposed to look at her with Hoffmann's eyes, through his magic glasses, for he was telling the story, and to him Olympia at that moment was a goddess; the rest of the crowd was a gray, or black, and indifferent background, nothing else.

Leading Singers Score

The opera was given in its original form. Sixten Ehrling conducted. A certain heaviness during the first performances gradually has softened and lightened, and his reading has achieved the wanted elasticity. Three artists scored tremendously in this production—Hjördis Schymberg, who sang the three soprano parts and acted the part of Stella in the epilogue; Joel Berglund, singing the quadruple baritone role; and Arne Hendriksen, a youthful, dramatically convincing Hoffmann. Later Einar Andersson alternated in the part.

Some years ago Olympia was an ideal part for Miss Schymberg. Now she was less successful with the coloratura role but excellent elsewhere. The ruthlessness of the callously calculating Giulietta was intelligently portrayed, and her Antonia was one of the greatest successes of her career—filled with joy in singing, longing for art, love, physical weakness, and hectic, feverish dreams. Never has her voice sounded softer, lovelier, clearer, and more expressive.

Mr. Hendriksen was a poet you believed in and felt with. Mr. Berglund's interpretation of the four-

headed evil genius of Hoffmann was masterful. He was a flexible and richly nuanced actor, and his voice sometimes rang with the sound of a mighty church organ, sometimes had a satanic oiliness that made the listener shudder. Later, Hugo Hasslo sang the part. Gösta Björling won spontaneous and well earned applause after his little song as Franz in the last act.

One of Mr. Hartmann's inventions was to divide the part of Niklaus in two: the one a student friend of Hoffmann's, sung by the young tenor Nicolai Gedda; the other a mezzo-soprano appearing solely in the barcarolle duet in the Venice scene, sung by Kerstin Meyer. The barcarolle was not sung behind the scenes. The stage scene showed the two ladies comfortably lounging on a mountain of pillows on the piazza in front of the Grand Canal, with the gondolas gliding by.

Grevillius Conducts Ring

The Ring cycle this season was presented during the two first weeks of October, with Nils Grevillius as conductor. Musically, it was frequently a rather sad story. The orchestra produced queer sounds not to be found in the Wagner scores. Too few rehearsals must have been the reason. Siegfried was the best of the four performances, but outstanding individual achievements helped the undertaking as a whole.

As Loge, Siegmund, and Siegfried, Set Svanholm was at his very best; his voice sounded fresh and youthful, and histrionically his renderings were richer in fine shadings than ever before. With Birgit Nilsson, a magnificent Brünnhilde, he made the last scene of Siegfried the high point of the cycle. Miss Nilsson also sang Sieglinde. Besides her gleaming, opulent voice, with its rich expression, she showed a new spontaneity in acting. Sigurd Björling sang the two Wotans and the Wanderer with great authority.

Gösta Björling added some more striking details to his already excellent two Mimes. There were no big dramatic gestures in this Mime. The evil, the slyness and falsehood were all there, but accentuated only by the servility of his bearing, by the tone of voice, and by spare but expressive movements. His tenor voice had range and volume, and he treated it



American Swedish News Exchange

A scene from Ture Rangström's posthumous opera, *Gilgamesj*, based on the ancient Babylonian epic, which has just had its premiere in Stockholm



In *The Tales of Hoffmann* at the Royal Opera: Hjördis Schymberg as Giulietta (she was also Olympia and Antonia); Arne Hendriksen as Hoffmann

knowingly. Kerstin Meyer sang the two Erdas for the first time. She has a good though somewhat young and unsteady voice.

The rest of the cast was familiar, with Brita Hertzberg as Brünnhilde in *Die Walküre* and *Götterdämmerung*, Leon Björker as Hunding and Hagen, Anders Näslund as Alberich, Lilly Furlin as Gutrun, Georg Svennerbrant as Gunther, and Margareta Bergström as the two Frickas and Waltraute. Anna-Greta Söderholm's bright voice rang out beautifully in the roles of Freja and of one of the Norms. The Rhinemaiden trios sounded soft and lyric as sung by Ingeborg Kjellgren, Bette Wermine, and Ruth Moberg.

Debut of Elsie von Eichwald

New voices have been heard at the Stockholm Opera this fall. On Sept. 11 Kerstin Meyer made her operatic debut, as Azucena, singing well and acting acceptably in an otherwise inexcusably bad performance of *Il Trovatore*. The Norwegian soprano Aase Nordmo-Lövberg was heard for the first time as one of the Valkyries in *Die Walküre*. She exhibited a fresh and bright voice with good carrying power, sometimes a bit hard in quality. On Sept. 28 Elsie von Eichwald made a successful debut on the opera stage in the taxing part of the Queen of the Night in *The Magic Flute*. The coloratura was smooth and perfect. She was on pitch in all the daring vocal climbs, and the high F had a beauty and easiness that made us expect her to climb even higher in the vocal stratosphere. Though her

voice was fragile she gave the dramatic lines satisfactory expression. A captivating stage presence added much to her success.

Kjerstin Dellert, who has appeared in operettas in Göteborg, made her operatic debut on Oct. 15 as Musetta in *La Bohème*, a thoroughly disarming and enchanting interpretation. Her voice was well developed, and as an actress she showed genuine talent. In the same performance it was a pleasure to listen to Ingeborg Kjellgren's beautiful singing as Mimi. In *The Magic Flute*, Sven Nilsson's sonorous Sarastro made one of the most memorable impressions of the season. Hugo Hasslo remains one of the best Papagenos here. Anna-Greta Söderholm sang beautifully as Pamina, but her voice was not a Mozartean one.

Issay Dobrowen was heartily welcomed back, as conductor for *The Marriage of Figaro*, *La Traviata*, and *The Barber of Seville*. The Italian conductor Lamberto Gardelli led the Rossini opera at a matinee performance on Oct. 19, giving it a well-balanced reading in the classic Italian tradition. Menotti's *The Consul*, under the direction of Sixten Ehrling, and *Der Rosenkavalier*, with Nils Grevillius conducting, were successfully revived.

For the birthday of the King of Sweden on Nov. 11 a special festival performance was arranged at the Opera on Nov. 9 to entertain the royal guests. At the wish of the King of Denmark, who himself conducted a private concert during his stay in Stockholm, *Der Rosenkavalier* was

(Continued on page 34)



Hilde Zadek as Donna Anna



Cesare Siepi as Don Giovanni



Delia Rigal as Donna Elvira



Erich Kunz as Leporello

Two Debuts Mark Revival of *Don Giovanni* at Metropolitan

NO fewer than six of the eight principal singers in the cast of Mozart's *Don Giovanni*, revived on Nov. 26 after a season's absence, were heard in their roles for the first time at the Metropolitan Opera.

Two were newcomers to the company: Hilde Zadek, who made her Metropolitan debut as Donna Anna; and Erich Kunz, who made his as Leporello. The others, new to their roles but familiar to Metropolitan audiences, were Cesare Siepi, as Don Giovanni; Delia Rigal, as Donna Elvira; Dezsö Ernster, as the Commendatore; and Giacinto Prandelli, as Don Ottavio. Only Nadine Conner and Lorenzo Alvaray, as Zerlina and Masetto, had sung their roles at the Metropolitan. Fritz Reiner conducted.

Curiously enough, there was little excitement in the performance, nor did any of the singers, with one exception, display any striking signs of nervousness. On the contrary, it was a routine performance, acceptable but by no means distinguished on anyone's

part. Even Mr. Reiner has conducted the work with far more intensity and personal involvement on previous occasions, though it should be remarked to his credit that the playing was clean and spirited, and the balances firmly controlled.

Miss Zadek revealed herself as a well-schooled and dependable musician. Her voice disclosed no exciting range of color or inflection, but she sang tastefully and at times with considerable dramatic power. Only in the supremely taxing aria, *Non mi dir, did Mr. Reiner have to slow the tempo, in the allegro section, in order to make sure that she could encompass the heroic coloratura. Her acting was discreet, if not very imposing or searching in nuance.*

Mr. Kunz has a flexible, robust voice, and he sang the role of Leporello very well. His impersonation, however, was disappointing, for he clowned the part as almost all Metropolitan Opera Leporellos have, within recent memory. He was all over the

stage whenever he was on it, and he tried much too hard to make the role comic. Nonetheless, it was plain that he is an expert singer and a very useful addition to the company.

Mr. Siepi seemed to be having a field day, as Don Giovanni. He made the Don a young man with blond hair, and he emphasized Don Giovanni's libertinism at the expense of his sophisticated elegance and cynical knowledge of the world. This Don Giovanni seemed just to have inherited his wealth and position and to be eager to make the most of them. Mr. Siepi's superb dark voice sounded well in many of the arias, but in the upper range it could have been suppler and more deftly employed. There was an engaging enthusiasm about his performance that charmed the audience.

Miss Rigal looked beautiful, and she sounded beautiful about one quarter of the time. She had the noble bearing, the fire, and the aristocratic style for the role, but she was extremely nervous in her singing of

most of her arias. Sometimes she seemed not so much off pitch as not on any pitch at all. But if she can control her voice in the role she will be one of the distinguished Donna Elviras of our time. There were moments in this performance that were tantalizingly magnificent.

Mr. Prandelli had the breath for Don Ottavio's arias, and he sang them with engaging simplicity and good taste. His performance was somewhat pale both vocally and dramatically, but it was superior to most of those we have had in recent years at the Metropolitan. Mr. Ernster, always an imposing figure, sang the Commendatore's sepulchral arias forcefully, though with gruff, unsteady tones, at times. Miss Conner and Mr. Alvaray went their accustomed ways expertly.

One of these days Rudolf Bing should give us a new Don Giovanni, reworked from the ground up, in the imposing style of his other revivals and new productions.

—R. S.

Carmen and Madama Butterfly heard in company's second and third weeks

Tosca, Nov. 17

The first repetition of *Tosca* had a cast unchanged from that of the first performance: Dorothy Kirsten as Tosca, Ferruccio Tagliavini as Cavaradossi, Paul Schoeffler as Scarpia, Clifford Harvut as Angelotti, Lawrence Davidson as the Sacristan, Alessio de Paolis as Spoletta, George Cehanovsky as Sciarrone, Algerd Brazis as the Jailer, and Margaret Roggero as the Shepherd. Fausto Clever conducted the orchestra in a superior performance, one that was considerate of the singers without losing any of the music's dramatic vitality.

—R. A. E.

Carmen, Nov. 19

Bizet's *Carmen* was given its first performance of the season in the same version as revised last year and staged by Tyrone Guthrie. Risë Stevens again played the role to which she now has almost exclusive title at the Metropolitan, and the other principal members of the cast—Mario del Monaco, the Don José, Nadine Conner, the Micaëla, and Frank Guerrera, the Escamillo—had also been seen before in their roles.

The production was as colorful as ever, with settings and costumes by

Rolf Gerard, but Mr. Guthrie's exciting *mise en scène* had become rather slip-shod over the summer. The director was away, and although the original stage business was for the most part carefully retained, it frequently lost its effect through bad timing or overexaggeration. In the last scene, Miss Stevens clutched not one, but both of the cheese-cloth hangings at the stage-left window before slumping to the floor for her final gasp. Crowd movements tended to revert to older, more comfortable ways except in scenes, such as the opening of the second act, where the dancers, who have had more discipline in remembering such things, moved according to the established pattern and the singers stood in a fixed tableau.

Miss Stevens' Carmen was, as usual, vital and uninhibited. Her characterization was overwhelmingly sympathetic, charming the spectator both visually and emotionally (even in its occasionally uncontrollable moments), but there was considerable strain and unevenness in the voice. Mr. Del Monaco sang Don José with spirit and dramatic conviction, and whatever vocal tightness there might have been in his earlier scenes disappeared in the fourth act. Although his tone quality was muriy and failed to satisfy com-

pletely the vocal requirements of the role, Mr. Guerrera made an intelligent and imposingly athletic Escamillo. By far the best of the evening was the singing of Nadine Conner who, as Micaëla, sang her third-act aria with alluring delicacy and expressiveness.

The card duet between Frasquita and Mercedes was nicely sung by Lucine Amara and Margaret Roggero. Others in the cast, all of whom handled their assignments capably, were Osie Hawkins as Zuniga, Clifford Harvut as Morales, George Cehanovsky as Dancaire, and Alessio de Paolis as Remendado. Fritz Reiner conducted the orchestra and contributed most to the measured success of the evening.

—C. B.

Lohengrin, Nov. 20

This second performance was a repetition without change of the first, reported in the issue of Dec. 1. The principals were Eleanor Steber, Margaret Harshaw, Hans Hopf, Sigurd Bjoerling, Josef Greindl and Arthur Budney. Fritz Stiedry conducted.

—N. P.

La Forza del Destino, Nov. 21

In the season's second performance of Verdi's *La Forza del Destino*, Kurt Baum replaced Richard Tucker in the role of Don Alvaro. The cast was otherwise unchanged. Mr. Baum sang the role with gusto, producing voluminous and accurate, if not very

smooth or beautiful, top tones. In Act II the stage business was so obscurely arranged that it looked as if Don Carlo were saving Don Alvaro's life, instead of vice versa, as Verdi intended, and the sword play was unusually clumsy; but the performance was generally vital throughout.

Zinka Milanov sang the role of Leonora with memorable loveliness of tone and phrase and with superb dramatic sweep. Leonard Warren made the most of the virtuoso effects in the role of Don Carlo; and Cesare Siepi's dark voice sounded sumptuous in the part of Padre Guardiano. The others in the cast were Lubomir Vichegonov, as the Marquis of Calatrava; Gerhard Pechner, as Fra Melitone; Mildred Miller, as Preziosilla; Laura Castellano, as Curra; and George Cehanovsky, as the Surgeon. Fritz Stiedry conducted the score with dramatic intensity as well as loving care for its inexhaustible supply of heavenly melodies.

—R. S.

Rigoletto, Nov. 22, 2:00

Giacinto Prandelli's appearance as the Duke was the focal point of interest in this performance. That, and the further opportunity to appraise Robert Merrill's interpretation of the title role, which bids fair to become one of his best. Mr. Prandelli was a splendid Duke, vocally, although a bit wooden in his posturings. He has a

(Continued on page 29)

BALANCHINE'S METAMORPHOSES GIVEN PREMIERE

THE unpredictable George Balanchine has given us a lavish and mud-dled extravaganza in ballet form in his Metamorphoses, which had its premiere on Nov. 25, as the second of the novelties offered by the New York City Ballet this season. The work is set to Paul Hindemith's Symphonic Metamorphoses on Themes of Carl Maria von Weber. It has sumptuous and all-too-ingenuous costumes by the resourceful Karinska, and it is superbly lighted by Jean Rosenthal. There can be no question that Metamorphoses is a grand spectacle. Radio City should look to its laurels. But it is scarcely the sort of thing one expects from an artist of Balanchine's eminence, although certain passages, notably a grotesque pas de deux between Tanaquil LeClercq and Todd Bolender, could only have been conceived by a master imagination. There are reminiscences of Jerome Robbins' The Cage, and of Balanchine's own Balustrade, and Four Temperaments, in this new work. Metamorphoses is an intentional hodge-podge of styles, pseudo-oriental, pseudo-primitive, and pseudo-balletic. Some of it even reminded me of the good old Denishawn days, when Aztec and American Indian lore rubbed shoulders with Hindu and Javanese ceremonial.

The program note revealed that Hindemith's score was originally composed for Leonide Massine, who wanted a suite of waltzes on themes

by Weber. It is not surprising that Massine rejected it. One can imagine his horror in receiving this long, loud, contrapuntally ingenious work, with its echoes of Chinese music and its percussive insistence. To try to evoke the charm of old Vienna with this music would be as hopeless as to try to set the libretto of *La Bohème* to the music of *Elektra*. Massine was wiser than he perhaps realized in rejecting the score, for it is too heavy, too elaborate, and too rhythmically monotonous for dance purposes. Hindemith has lapsed into vulgarity in this music, and Balanchine has followed him. We are fortunate in having a masterpiece created by these artists, Four Temperaments, as an antidote.

Changing Costumes

Karinska's costumes began as hand-some tights, suggesting the nude body and revealing to the full the athleticism and eroticism of the choreography of the opening section of the ballet. To these tights were added insect antennae in the second part, and later huge wings. There were also touches of circus costume, and hints of classical ballet garb. Long narrow panels with Chinese decorations were lowered at the back of the stage in lieu of scenery and proved very effective. Miss Rosenthal's lighting was brilliantly imaginative, enlivening both the dance and the stage pictures.

Metamorphoses is choreographically complex without being interesting, and the corps was not entirely sure of itself, although it performed with tremendous spirit. Miss LeClercq had the best, indeed the only good, role in the ballet, and she danced it dazzlingly, with strong, stabbing movements of the legs, a completely controlled torso, and wonderfully expressive hands and feet in the satirical passages. Todd Bolender, in an amazingly realistic beetle costume, crawled about the stage and danced a fascinating pas de deux with Miss LeClercq. Nicholas Magallanes was not very convincing either as an insect or as a bird, for he got off the ground only with perceptible effort, and then with loose shoulders, turned-in feet and legs, and limp arms. Leon Barzin and the orchestra played the work with gusto; theirs was the lion's share of the performance.

The evening opened with an inspired Swan Lake, in which the corps matched the incandescent dancing of Maria Tallchief and Andre Eglevsky. Janet Reed was especially vivacious in *A la Française*, with Mr. Bolender and Jillana in the other leading roles. Far from being exhausted by her tour de force in Metamorphoses, Miss LeClercq was magnificent in *La Valse*. Her Dance of Death with Francisco Moncion was something one could never forget.

—R. S.



Drawing by B. F. Dolbin

Dancers Presented in New Roles

In New York City Ballet Programs

Card Game, Nov. 18

On Nov. 18, the New York City Ballet offered a program made up of George Balanchine's Card Game, Pas de Trois, and Bourrée Fantasque, and Frederick Ashton's Picnic at Tintagel. In Card Game several of the dancers took roles originally assigned to others, and performed them brilliantly. Melissa Hayden (who again took the role of Isolde in Picnic at Tintagel, originally danced by Diana Adams) was the Queen of Hearts; Barbara Walczak danced the role of the Queen of Diamonds; Michael Maule, the Jack of Hearts; and Shaun O'Brien, the Jack of Diamonds.

The policy of the company in allowing different artists to appear in the same role is admirable, for it enables the dancers to grow more rapidly and to demonstrate their abilities more effectively. It adds zest to those performances in which new dancers take part.

Maria Tallchief, Andre Eglevsky, and Patricia Wilde were stunning in Pas de Trois. The performance of the Ashton ballet was more dramatic than ever. Jacques d'Amboise tried to get more conviction into the role of Tristram, and he danced excitingly, although he could not overcome the basic handicap that he is too young for the part. The evening closed with a performance of Bourrée Fantasque so effervescent that it was greeted with a storm of cheers.

—R. S.

Scotch Symphony Repeated, Nov. 19

Balanchine's new Scotch Symphony was repeated in this program, along with his Serenade and *A la Française* and Ashton's Illuminations. All of the dancers involved had appeared in their respective roles previously, and Leon Barzin conducted throughout the

evening. Angelene Collins again sang the Britten songs in Illuminations.

—N. P.

Orpheus, Nov. 22

George Balanchine's Orpheus has been called a ritual; certainly it is a more satisfactory work viewed in this light than as a ballet. The restricted dynamic scale of both Balanchine's choreography and Stravinsky's music, in spite of the Bacchantes' and Furies' passages; the prominent part in the action played by Noguchi's fanciful costumes and scenery, with their obscure symbolism; and the subject matter of a thrice-familiar myth have in combination the effect of a religious procession or rite. As such Orpheus has a genuine emotional appeal, with a mystical base, perhaps; and with it Balanchine has created a stylistically unified, successful, and—to this writer—beautiful theatre piece.

Francisco Moncion, the Dark Angel, and Tanaquil LeClercq, the leader of the Bacchantes, brought more meaning to their parts than the other participants, although Maria Tallchief moved superbly as Eurydice. Beatrice Tompkins, the leader of the Furies, and Frank Hobi, the Satyr, contributed good performances, but Nicholas Magallanes, the Orpheus, and Herbert Bliss, the Apollo, were flaccid in movement and sentimental in feeling.

The all-Balanchine program also brought Swan Lake, *A la Française*, and *La Valse*, familiarly cast. Leon Barzin conducted expertly.

—R. A. E.

Balanchine and Robbins, Nov. 26

Balanchine's Serenade, Orpheus, and Metamorphoses, and Robbins' The Pied Piper filled this program, in which all the dancers were appearing in familiar roles. Hugo Fiorato con-

ducted the first and last works, and Leon Barzin the other two.

—N. P.

Ballet Extends Its New York Season

The New York City Ballet, which was originally scheduled to conclude its engagement at the New York City Center on Dec. 14, has announced that it will extend its season there indefinitely. New works will be added to the repertory from time to time, and all the leading dancers will remain with the company throughout the season.

New Swan Lake To Be Seen at Covent Garden

LONDON.—The Sadler's Wells Ballet will revive the complete version of *Le Lac des Cygnes*, for which Leslie Hurry has designed new scenery and costumes, at a gala performance at Covent Garden on Dec. 18. The role of Odette/Odile will be danced by Beryl Grey and that of Prince Siegfried by John Field. Members of the royal family will attend the performance, a benefit for the Sadler's Wells Ballet Benevolent Fund and the Sadler's Wells School.

New Orleans Orchestra and Opera

Heard in Pleasing Performances

NEW ORLEANS.—The New Orleans Philharmonic-Symphony, under its new conductor, Alexander Hilsberg, has been unusually well received so far this season. The modest conductor has given memorable performances of Brahms's Fourth Symphony and Beethoven's Pastoral Symphony, to mention but two of the several works which he has presented. Among the soloists, Zino Francescatti was much applauded after his playing of Tchaikovsky's Violin Concerto, and Claudio Arrau was heard in Beethoven's Fourth Piano Concerto. Harriet Edwards, one of the orchestra's flutists, distinguished herself as soloist in a Telemann suite.

The New Orleans Opera House Association gave two stirring performances of *Il Trovatore*. While Astrid Varnay and Kurt Baum had brilliant moments and Robert Weede made a satisfactory Di Luna, the outstanding reception went to Fedora Barbieri for her warm voice and intelligent acting. Her Azucena will not soon be forgotten. Local singers who acquitted themselves like veteran professionals

were Rosemary Rotola, Charles Lengenbuhl, Stephen Harun, and Paul Polit. Walter Herbert infused great vitality into the old, dramatic score, and William Wymetal's stage direction was first-class.

The New Orleans Opera Guild presented the Robert Shaw Chorale to a vast audience. The chorus's singing of Schubert's G minor Mass and Ernest Bloch's Sacred Service will remain high lights of the present season.

Lily Pons appeared under the same auspices in its Community Concert Series. Frank La Forge accompanied her with finesse, and Frank Versaci, flutist, lent valuable assistance.

Rose Dirman, formerly of this city and now an active singer in New York, appeared in recital at the Orleans Club Auditorium. The soprano's resourceful voice, faultless diction, and interpretative versatility held her audience throughout a well-diversified program. She was assisted at the piano by the scholarly Peter Paul Fuchs.

—HARRY B. LOEB

Orchestras in New York

Philadelphia Orchestra Marks Fiftieth Year in New York

Philadelphia Orchestra. Eugene Ormandy, conductor. Vera Zorina and Raymond Jerome, speaking parts; Frances Yeend and Carolyn Long, sopranos; Martha Lipton, contralto; David Lloyd, tenor; Kenneth Smith, bass. Temple University Choirs, Elaine Brown, director; St. Peter's Boys Choir, Harold Gilbert, director. Carnegie Hall, Nov. 18:

Jeanne d'arc au Bûcher.....Honegger

With this concert the Philadelphians marked the fiftieth anniversary of their yearly treks to this metropolis from their home city, which began in the orchestra's second year—1902. The annual series in Carnegie Hall has grown from one or two appearances to ten, and has become a permanent and indispensable staple of musical life in Manhattan.

There have been a number of performances of this curious work in both hemispheres, the first in New York having been given by the New York Philharmonic-Symphony in 1948 under Charles Munch. Miss Zorina has the distinction of having spoken Jeanne's lines at that and all subsequent performances in this country. She knows the part very well by now and gives a quiet, sensitive performance of it, although her French dictation could stand improvement. Mr. Jerome, whom I assume to be a native Frenchman, was a delight to listen to no matter what he happened to be saying.

There is no necessity at this date to go into another long discussion of the merits and demerits of the work

itself. It is one man's idea of what a twentieth-century oratorio should be, and either you like the idea or you don't. For my taste, there is too much talking and not enough singing and Paul Claudel's selfconsciously obscure text is too surrealistic for my digestion. Like his Christopher Columbus, performed recently here, this Joan is an ethical and psychological study rather than a biography. It is a sort of stream-of-consciousness summation of the saint's life as she is standing at the stake, with all the happy and tragic years of her life, her friends and her enemies, the good and the evil, passing kaleidoscopically before her mind's eye. As she is about to be consumed by the flames, the Virgin and the inner voices speak to her. She dies resignedly with the benediction: "Greater love hath no man than this—to give his life for those he loves."

A lot of people, in addition to the named soloists, have phrases, pieces of phrases, and sometimes just noises to emit, and everyone seemed to be well schooled in these details. The members of the choruses, including little John H. Brown, the boy soprano, were thoroughly rehearsed and seemed to know what they were doing all the time. Mr. Ormandy had a firm grasp of the score, as well as of his forces, and brought off some fine-sounding climaxes.

The audience liked this music much better than the Philharmonic audience liked Columbus, and nobody walked out on it. Its meaning was considerably clearer, even though it was not sung in English, and the music was sufficiently theatrical and commonplace to set up no aural frustrations.

The Boyd Neel Orchestra, which was presented in a concert on Nov. 23 by the New Friends of Music



The performance lasted only a little over an hour, but most of the people looked satisfied and even uplifted as they left the hall.

—R. E.

Gulda Is Soloist Under Mitropoulos

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Friedrich Gulda, pianist. Carnegie Hall, Nov. 20:

Overture to *Benvenuto Cellini*. Berlioz Three Orchestral Pieces, Op. 6... Berg (First New York performance) Piano Concerto No. 3.....Prokofieff Suite AlgérienneSaint-Saëns

When the distinguished young Austrian pianist Friedrich Gulda made his American debut in a recital in Carnegie Hall on Oct. 11, 1950, he built his program around two major works, Prokofieff's Sonata No. 7 and

Beethoven's Sonata in C minor, Op. 111, interpreting both of them with a technical mastery and versatility of style astonishing in a young man of twenty. In his debut with the New York Philharmonic-Symphony on this occasion he played another (and better) Prokofieff work, and in the following Sunday afternoon concert he was to play Beethoven's Piano Concerto in C minor, again demonstrating the extraordinary breadth of his musical understanding. For this serious-looking artist is as at home in the *d'ablerie* of Prokofieff as he is in the introspective flights of Beethoven. I have never heard the Prokofieff concerto so beautifully played. The wild young virtuoso Prokofieff was mirrored in his interpretation, but Mr. Gulda also did full justice to Prokofieff the lyricist and master melodist.

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Recitals in New York

Bernard Greenhouse, Cellist Town Hall, Nov. 17

Bernard Greenhouse opened an evening of stimulating music-making with a rhythmically gracious performance of Bach's Sonata No. 1 in G major. Here, as elsewhere, the cellist's excellent partner at the piano was Anthony Makas. Schumann's *Stücke im Volkston*, a rarely heard but totally delightful set of pieces, followed in a colorful and beautifully integrated performance.

The precision of ensemble between cellist and pianist was perhaps nowhere displayed to greater advantage than in the exacting interweavings of Arthur Berger's Duo for Cello and Piano, which was receiving its first performance. The compactness of thought and the lucid continuity of the new work were arresting, and the performers seemed to be marvelously adept at delineating the subtlest details in a most subtle work. The Debussy sonata and a sonata in A major by Boccherini completed the program, again finding Mr. Greenhouse as comfortable as ever in their widely different styles.

—A. B.

Lawrence Chelsi, Baritone Town Hall, Nov. 19 (Debut)

Although this was Mr. Chelsi's recital debut, he has made many New York appearances on radio and television. His voice was a light, high baritone, smooth when he sang half-voice but constricted and white in quality when he sang full voice. The lower tones were breathy and unsupported. In Hahn's *Chansons Grises*

he achieved some pleasing pianissimo phrases, and his French was clear; but in Cinq Epitaphes, settings of eighteenth-century anonymous verse by Vellones, many of the words were indistinguishable, and hence the humor was lost. As an interpreter Mr. Chelsi seemed monotonous, for his range of vocal and emotional expression was narrow. The program included songs by Respighi; Iago's narrative, *Era la notte*, from Verdi's *Otello*; Strauss' lieder; and Croatian and Dalmatian folk songs. The accompanist was George Trovillo.

—R. S.

Mischa Elman, Violinist Carnegie Hall, Nov. 19

Mischa Elman, who continues to elicit more tone from his instrument than most of his fellow violinists, was heard in a notably well balanced and predominantly lyrical program. With Joseph Seiger at the piano he played Sammartini's *Passacaglia*, transcribed by Nachez; Brahms's Sonata in A major, Op. 100; Mozart's Concerto No. 4, in D major; Korngold's *Viel Larmen um Nichts*; Marsik's *Poème de Mai*; Charles Miller's *Cubanaisse*; and Sarasate's *Zigeunerweisen*.

Mr. Seiger, I thought, kept his foot too much on the pedal, and the piano lid was kept down throughout. The Brahms, especially, suffered from the resultant imbalance of elements. Mr. Elman's conception of the Mozart concerto was individualistic, but his abrupt shifts in dynamic emphasis were tastefully phrased, and the total conception showed a refinement over his

earlier approach to the classical composers. For this listener the high point of the evening was the Korngold series. Mr. Elman negotiated their rhythmic intricacies easily and projected their Viennese charm with broad, warmly colored sonority.

—J. L.

Manhattanville Center Benefit Town Hall, Nov. 20

The Manhattanville Neighborhood Center's fifth annual benefit concert was given by Maria Kurenko, soprano, who sang songs of Chopin and Fauré and the Letter aria from Eugen Onegin; Joyce D Flissler, violinist, who played Brahms's D minor Sonata; and Teddy Wilson, jazz pianist. Robert Hufstader was at the piano for Miss Kurenko and David Garvey for Miss Flissler. Mr. Wilson was assisted by various artists in a group of improvisations.

—N. P.

George and Alice Lykoudi Violin and Piano Duo, 42nd St. Library, Nov. 21, 5:30

George Lykoudi, musical director of the Greek National Theatre now appearing in New York, presented a program of three contemporary Greek violin sonatas, assisted at the piano by his wife. The works were by Manolis Calomiris, Theodore Karyotakis, and George Kazasoglou. The recital was sponsored by the New York Public Library.

—N. P.

Regino Sainz de la Maza, Guitarist Town Hall, Nov. 21 (Debut)

Regino Sainz de la Maza offered a distinguished recital in his New York debut. His program ranged from such baroque composers as Luis de Narvaez and Alonso de Mudarra to such contemporaries as Falla and Albéniz

and included several transcriptions of Scarlatti, Bach and Debussy pieces. Mr. Sainz revealed himself as a gifted technician in the finest classical tradition. If he erred it was on the side of blandness; his interpretations tended to a restraint that made his playing a bit too static to sustain interest for a popular audience. That did not deter the aficionados who made up this debut audience, however. They received him with frenzied delight. There was no gainsaying his perfect, seemingly effortless way with the guitar repertory despite the limited dynamic range of an intimate style. And it is this very style which will probably endear him to a necessarily small and special public.

—J. L.

Grace Gimbel, Pianist Carnegie Recital Hall, Nov. 21

Grace Gimbel, a pretty and serious young lady, was heard in a program that included Brahms's Fantasies, Op. 116; Mozart's Sonata in D major, K. 311; Harold Triggs's Six Surrealist Afterludes; and works of Chopin. Miss Gimbel displayed a determinedly straight approach, with little attention to nuance. Opening her recital with so heavy a dose of Brahms was not

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MUSICAL AMERICA

MEPHISTO'S MUSINGS

My Darlin' Aida

I was pleasantly surprised, as I think many opera-lovers were, by the musical play based on Verdi's opera, which opened several weeks ago at the Winter Garden. Expecting the worst, I came, in the old phrase, to censor and remained to praise. In addition to being a good show, it is a respectful and highly intelligent treatment of a classic, with a new dress and a new application.

The story is transplanted from Memphis, Egypt, to Memphis, Tenn., during the first year of the Civil War. The characters are Raymond Demarest (Radames) and Jessica Farrow (Amneris), members of the white aristocracy; Aida and her father Adam Brown (Amonasro), negro slaves. Demarest has been in love with Aida since childhood, but class pressures demand his betrothal to Jessica.

As the war progresses, Adam escapes to the north and plots with Union forces to capture Memphis. He returns by stealth and induces Demarest, through his love for Aida, to join the movement. Jessica overhears the conspiracy and exposes it. Demarest then is tied to a tombstone in the old negro cemetery and lashed to the point of death by a hooded mob of his peers, evidently intended to represent Ku Klux Klanners. Aida meanwhile is dying of bullet wounds in the little negro meeting-house nearby whence Demarest's body is carried. There the lovers enact the "Tomb Scene" as Jessica lies prostrate among the graves.

The analogy to the original, you see, is virtually complete. As a matter of fact, the drama seems even more compelling than in the original because of its closeness to our time and experience. The music is played and sung "straight," though without the traditional fermatas and rubatos and at a consistently faster tempo, and it consists of the familiar set pieces interspersed between dialogue. Celeste Aida becomes My Darlin' Aida; Aida's aria in the first act becomes March on for Tennessee; and the final trio and chorus becomes Why Ain't We Free?

Elaine Malbin, as Aida; Dorothy Sarnoff, as Jessica; and William Dillard, as Adam Brown, gave fine performances. Franz Allers, who conducted and also had a hand in

adapting the score, kept everything on a high professional level.

Incidentally, Mr. and Mrs. Allers have been making up a list of operas from the regular repertoire that might prove as adaptable for Broadway as have *Aida* and *Carmen*. Franz suggested Boris Godounoff, whereupon Mrs. Allers came up with the *mot* of the season thus far: "One bore is good enough for me."

Musical Life in Utopia

Item: Serge Prokofieff has composed his Seventh Symphony which, he says, he is calling his Youth Symphony "because it is filled with thoughts of the happy road of life that opens up before the young people of my country". It also is expressive of "the Soviet young people's strength and fineness of character, their joyful vitality and their urge toward the future."

Item: A new Russian ballet, premiered recently in Kiev, is entitled Under Italian Skies. The setting is a small Italian seaport under the rule of those trans-oceanic gangsters, the Americans. American ships are bringing in tanks and planes; American military authorities are running things, terrorizing the populace and shooting down peace demonstrators.

The climax is a rebellion of dock workers, fishermen, students, and laborers who throw the American arsenal into the sea. Soviet ships then appear, laden with food for flood sufferers. Everyone cheers and bursts into a song about Stalin.

Footnote: The Board of Education of Hartford, Conn., recently voted six to three to reaffirm its approval of the use of a local high school auditorium by the People's Party, Connecticut branch of the Progressive Party, for a recital by singer Paul Robeson. Said the president of the board: "For us to withdraw the permit would be a denial of the right of free assembly."

La Forza, Indeed!

La Forza del Destino was produced and sung recently by the prisoners of the Connecticut State Prison Farm at Enfield. Except for two ladies from the town, the cast was made up entirely of inmates, two of whom had had op-

erative experience and one who had been a night club singer. The performance, according to Warden George H. Bradley, who describes himself as "a frustrated opera singer," had the backing of the Enfield Society for the Detection of Thieves and Robbers, a 125-year-old organization for the apprehension of cattle rustlers and horse thieves, and the public was invited to attend.

The six principals and chorus of ten learned their roles by listening to recordings. Asked how he thought his production would compare with that of the Metropolitan, Warden Bradley said that "the sequence undoubtedly will be better" and that at least one of the sets will easily top the Met's. Which set he meant is anybody's guess. Maybe the warden got La Forza confused with *Il Trovatore*.

Frontier Days

Second thoughts on the Minneapolis Symphony: The graceful rise to fame enjoyed by this orchestra was not, according to John Sherman's book (reviewed in a recent issue), as utterly devoid of life's little disappointments as it might at first seem. There were big disappointments, too, of course, but they took different forms from being mere skirmishes with Mother Nature, her weather and her simplest laws of physics. During the orchestra's first scamperings away from home, snowdrift, flood, and a curious lack of bridges across the country's larger bodies of water frequently separated the musicians from imminent concert-hall dates. The 1916 crossing of Lake Michigan, when Symphony Pullmans and baggage car were ferried across *in toto*, made me think that some enterprising publicity man might have made a going thing of floating orchestras.

"During a concert in the Old Corn Palace in Mitchell, South Dakota," Mr. Sherman writes, "a drenching rainstorm swept the city and the roof of the building began to leak. Oberhoffer was put to the ludicrous necessity of conducting with one hand and holding [an] umbrella in the other. But a far greater problem on this damp occasion was that of keeping track of the orchestra, whose members were constantly shifting their positions to avoid being rained on."

Sort of like musical chairs, I should think.

There was considerable gravity at a concert given by the orchestra in Aberdeen, S. D., in the spring of 1910. A terraced platform had been constructed on the stage of the local concert hall to hold the special chorus assembled for a performance of Haydn's *The Creation*. It seems, however, that the carpenters (not then unionized, by the way) had somehow miscalculated the forces of stress and strain exerted by the singers. During the overture the rear supports buckled, and a number of bassos disappeared from view. No one was hurt as it turned out, but "darkness was upon the face of the deep" for several minutes.

On a few occasions, not many to be sure, the local pride of the Minneapolitans was wounded, and critics added their grains of salt. When the orchestra visited New York in 1913, a reviewer for the *Musical Leader* remarked that "the young Lochinvar-from-the-West argument is all right if his steed is the best, but should he bring then a fresh young untrained colt, then he had better go back to the place whence he came". The men of the press were mixed in their appraisal on this occasion, but on its return trip a year later the "Big Minnie" band scored high . . . as it has since.

Continued Story (Chap. III)

We left Morton Bloom, by now one of the most famous singers in the country, in the basement of his parent's home in Queens under the edict of the court. Morton, you will remember, sang uninterruptedly at the top of his voice from morning to night and was hailed before a magistrate by distracted neighbors.

Goaded, apparently, by public opinion, Morton has now gone to a teacher, who proclaims his voice powerful but in need of training, a fact already testified to in court by the complainants. But Morton said it was getting chilly in the basement, and the judge agreed he might now practice his art on a higher plane provided the periods are of reasonable duration.

Ramifications

It may be that we have heard the last of Morton Bloom, until his Town Hall debut at least. But his troubles seem to be epidemic. The latest outbreak is on Monroe St., in Clarksville, Tenn., whence a court chancellor is weighing evidence from two feuding factions—those who like the coloratura singing of Mrs. Wentworth Morris, 28-year-old housewife, and those who say her voice sounds like a police siren.

Her opponents are seeking a permanent injunction on the grounds that her "constant scream" terrifies children, makes husbands leave home, and brought one family to the brink of divorce. They already have a temporary injunction limiting Mrs. Morris to two hours singing per day. Jealousy, says Mrs. Morris, is at the root of the whole controversy.

Mephisto





Ward French

Frederick C. Schang, Jr.

Lucien Wulsin, Arthur Judson

Cesare Siepi, Risë Stevens, Igor Gorin, Nadine Conner, James Melton, Charles Kullman, Dimitri Mitropoulos at piano

Olin

COMMUNITY CONCERTS CELEBRATES

**Gala dinner is held in New York on Dec. 1 in honor
of organization's silver jubilee. In ceremonies
that are broadcast over Mutual network, many
tributes are paid to Community Concerts' work in
bringing music to the cities throughout the nation**

THE world's largest musical audience, in the corporate person of Community Concerts, observed its silver anniversary on Dec. 1 with a gala dinner at the Waldorf-Astoria Hotel in New York which also spearheaded its annual two-week convention.

Guest of honor was Ward French, a founder and prime mover in the growth of the unique plan by which the best in music is brought to more than a thousand cities and towns throughout the United States, Canada, and Central America. Some two hundred prominent figures in the field, including an impressive array of concert personalities, were present to join in the testimonial to Mr. French and to hear a first-hand report on the prospect for the seasons ahead. Part of the evening's program was broadcast over the Mutual network.

Mr. French, in his anniversary message, traced the evolution of musical tastes in recent decades and stressed

the role played by Community in the wake of old-fashioned patronage. Its achievement, he said, can be counted "in terms of over a million new listeners".

"Art is purposeless and moribund indeed," Mr. French stressed, "unless it is useful to mankind. For two hundred years music's usefulness, except for opera in Europe, had been confined to the limited, select few, who, in order to maintain that status, over-emphasized music's esoteric qualities and tended to deprecate its emotional appeal."

"The startling change seen in the present era has been the emancipation from that viewpoint and the acceptance of the fact that music as art can be dramatically useful in raising the thresholds of enjoyment and inspiration of millions more people than it had heretofore served."

The dinner had opened with introductory remarks by Frederick C. Schang, Jr., president of the affiliated

Columbia Artists Management, who praised Mr. French as "a great musical pioneer . . . a man with a grass-roots conviction that music is an irreplaceable necessity in the lives of Americans". As evidence of Community's contribution to national culture, Mr. Schang noted that "there are more than three times as many concerts given in North America in one year than in all the rest of the world put together".

Greetings were extended to the dignitaries by Arthur Judson, who is honorary president of Columbia. Robert Ferguson, vice-president of Community, then introduced several special guests. Among them were Richard Crooks and Mischa Elman, who had appeared in the original Community series 25 years ago; William Connell, representing the local organization in Scranton, Pa., which had been the first city to adopt the Community plan; Mrs. Henry Krug, representing Kitchener, Ontario, the first Canadian

participant; and Antonio Echegaray, representing Juarez, Mexico, the first Central American member.

The middle portion of the program was given over to the radio abridgement of its highlights, excluding the principal address, which was delivered later by Olin Downes, music critic of the New York Times. The broadcast featured a brief recital by Arthur Whittemore and Jack Lowe, duo-pianists, and a "take-off" piece composed for the occasion and played by Alec Templeton; interviews by Sylvan Levin with Mr. Downes, Mr. Crooks, Nelson Eddy, Richard Tucker, Alfred Wallenstein, Mrs. Ada Holding Miller, president of the National Federation of Music Clubs, Rudolf Bing, general manager of the Metropolitan Opera; Lawrence Langner, of The Living Theatre, and Dorothy Maynor. The broadcast finale was a stellar performance of the sextet from Lucia. The participants were Nadine Conner, James Melton, Risë Stevens, Igor Gorin, Charles Kullman and Cesare Siepi, with Dimitri Mitropoulos at the piano. Both Mr. French and Mr. Schang were heard again in the broadcast.

As toastmaster, Mr. Schang then introduced a number of special guests, among them Mr. Bing; Mr. Mitropoulos; Mr. Wallenstein; Mr. Langner; Mrs. Miller; Wilfred Pelletier, director-general of the Quebec Conservatory; William Schuman, president of the Juilliard School of Music; Armina Marshall, associate director of the Theatre Guild; Floyd Chalmers, a Toronto music patron; Marvin McDonald, president of the National Association of Concert Managers; Goddard Lieberson, executive vice-president of Columbia Records; Arthur J. Gaines, director of the Symphony Orchestra Managers Association; Sidney Allen, administrative manager of the Mutual Broad-

Kurt Weinhold, Mrs. Igor Gorin,
Mrs. Weinhold

Robert Ferguson

Nelson Eddy

Marvin McDonald and his sister,
Mrs. Louise Dickinson

Arthur Gaines, Dimitri Mitropoulos





Olin Downes, Boris Sokoloff, Andre Mertens, Rudolf Bing

Walter Brown, Kathryn Meisle

Paul Althouse, Richard Crooks, Richard Tucker

S SILVER ANNIVERSARY: 1927 - 1952

casting System; Lucien Wulsin, president of the Baldwin Piano Company; and also Nelson Eddy, Fritz Reiner, Richard Tucker, Paul Althouse, Miss Maynor, Vera Zorina, Ilona Massey, Kathryn Meisle, and John Majeski, publisher of *MUSICAL AMERICA*.

In his remarks, Mr. Schang summed up his analysis for the success enjoyed by the Community plan:

"Although we are the very smallest division of the vast amusement industry, and there are no rewards such as those bestowed by the cinema, television or sports, nevertheless we have a loyal public and a comparatively stable one as compared, for instance, to the theatre. There are two reasons for this stability.

"The first reason is the quality of talent available to our buyers. We have top names in our drawing card bracket and our next level is just as high artistically; here we have great

talent from which will emerge the drawing cards of tomorrow. It is at this second level, however, that we are able to offer, to the amusement public of America, talent which I consider superior to that being offered in other fields. The explanation is a long and arduous training period, a splendid network of schools, colleges and conservatories from which come the musicians appearing before our public. A dimpled hat-check girl may secure a contract because she has a 'cute build,' but the girl who would make a singing career has got to have what it takes to get by the New York critics. The young instrumentalist aspiring to a concert career comes into a field which is paced by the world's greatest artists and he cannot hope to survive on mediocrity.

"Now, then, the second reason for our stability is the fantastic success of the organized audience plan as developed by Community. This plan

has prospered because it was needed. It works because it never promises more than it can deliver."

Mr. Downes, in an extemporaneous talk, emphasized especially the significant part played by Community Concerts in maintaining the highest standards in its choice of concert and recital fare. With a passing reference to the criticism from certain quarters over accentuation on the so-called "fifty pieces," he insisted: "I'm sorry to say they are the fifty best masterpieces. They are so by virtue of their universality and their applicability; they are so because they are so great and so vast in their whole appeal and form that we are all studying them, and I humbly confess I am still studying them and learning about them as much as I hope I am going to learn about contemporary music. . . .

"Something which always occurs to me and increases my irritation sometimes are those sophisticated

people who make condescending references to these things, and who look only for something that was done yesterday for anything that will interest them. . . . Bach, Beethoven and Wagner and all the others are writing not for the critics, not for the musicians, but for the men and women out in the wide, wide world.

"I think that the essence of feeling, that essence of melodic inspiration which we don't quite grasp when we first hear it . . . must go on. And in order to be aware of this and all the extent and infinite variations of music itself—the way it reflects every period of the world, every bit of human experience, all life, all human progress, all human aspiration, every passion—we must become more and more acquainted with this music through our programs and through the activities of our composers. And we are doing it in America thanks to the kind of work you are doing."



Ned Melton, Mrs. Melton

Risë Stevens, David Ferguson and Walter Syrovy,

Miss Stevens' husband

Alec Templeton, Mrs. Templeton

Cesare Siepi, Nadine Conner, Johnnie Evans, Dorothy May

Jack Lowe, Arthur Whittemore, Marian Ross



INTROSPECTIVE PHILOSOPHY BEHIND MUSICAL ART OF YEHUDI MENUHIN

By JAMES LYONS

THE young teacher of Hebrew and his wife could not afford luxuries. They barely managed to provide for the necessities, which for them included concerts—but not baby sitters. And so it came to pass that Yehudi Menuhin, while still in toddling clothes, was introduced to the magic of music.

Louis Persinger, who was to preside over the prodigy's development, recalls having seen him many times at concerts of the San Francisco Symphony, his eyes glued on the first

haps, I was able to find a liberation from all the Talmudic traditions that circumscribed my personality."

A scholar of parts despite his lack of formal education, Mr. Menuhin is wont to introduce philosophy in his conversations at the slightest provocation. "I always seemed to have a bent for the metaphysical," he will apologize. "To me the eternal problem is that of integrating relationships, of extracting order from abstract ideas and making them mean something."

Once, in New Zealand, he actually



Yehudi Menuhin and his family: From the left are Gerard, four; Jeremy, nine months; Mrs. Menuhin; Zamira, twelve; Krov, eleven; Mr. Menuhin

violinist. "I was attracted by the grave demeanor of this almost infantile listener," he recalls, "but apart from noticing him at each concert I knew nothing about him. A friend of the Menuhins and mine, a cantor in San Francisco, spoke to me about a youngster who seemed to show great talent and whom he wanted me to hear. I put the audition off from time to time; I had heard so many children whose parents and friends were convinced they were unusually endowed. Finally an appointment was made and the boy came to see me. I recognized him at once."

Potential Greatness

"He was six years old at the time, a very plump little lad with a serious expression. Quietly he put the instrument under his chin and began to play. He was half through when I stopped him. I shall never forget the fury that lit up in his eyes at my interruption. It was an insult to him and his art. But I had heard enough. There was no doubt in my mind that something lay hidden here. His feeling for rhythm was splendid, his ear absolutely true. There was more besides—a potentiality for greatness."

Thirty years have gone since that fateful interview, and just the other day, at New York's quietly elegant Drake Hotel, Yehudi Menuhin was a little boy again for a few moments as he reflected on the beginnings of his unique career.

"I suppose you would say that my aptitude for the violin was a kind of reaction," he mused. "It was as if my playing were a transmutation into artistic form of my feelings about my family environment. In music, per-

formulated an original plan for 'figuring things out'. At the time he was twenty, 'although I was really fifteen in many respects'. In brief, he conceived of all problems in the shape of a spiral, with abstract concepts at the top and concrete facts at the bottom.

"It was even more flexible than Spinoza's closed-circle idea," he grinned, "because the spiral could be extended, you see, on either end." Thus, in a sense, did Mr. Menuhin extend his whole chassidic inheritance, including even the pantheistic Judaism of Spinoza, into a realistic attitude towards life.

You would not guess, observing this urbane casual man across a coffee table as he interrupted his soliloquy to eat a dish of yogurt, honey and pecans, that he is at the bottom so introspective, so determined to search out the motivations behind actions. The language of clinical psychology does not come easily from him; he couches his phrases in the syntax of the synagogue or the seminar room. But he is a prober after his fashion, a seeker after ultimate values, and not at all the cheerfully superficial blade one might find him at first.

He was wearing a screamingly loud sport shirt, with tail flying, when I first stopped by. His properly violinistic mop was awry, and he had not yet exchanged his slippers for shoes. He was, I suspect, in as informal a mood as one could ever hope to find him. But his mien remained reserved, until one reached through the residual wall of reticence to make contact with the real Yehudi Menuhin—the warm and wonderful human being who has closed the Spinozistic circle around

himself for all his aspirations to "empirical action".

The talk got around to the importance of earnest audiences as a prerequisite for the maximum expressivity of the artist. Mr. Menuhin has changed his opinions on this over the years. Always shy, he used to be petrified by listeners he expected to be unsympathetic. In the Aleutians during the war, he recalled, he once found himself without an accompanist at an army hospital. There was no alternative; he had to play alone. That meant unaccompanied Bach, which would be austere fare on Manhattan's 57th Street. The bed-borne GIs ate it up. The appearance was a sensation—and a revelation to Mr. Menuhin. And then there was the time in England when he played at a detention camp. "We won't have any trouble around here for weeks," the commanding officer assured him.

"As one grows older," he allowed, "it becomes easier to be independent of one's environment." He paused to knock on wood. I said I thought this a significant observation in view of his opening remarks, and he grinned acquiescence.

Mr. Menuhin has a family of his own now, including his charming wife, Diana, and two sons who are not going to grow up to be violinists if their father can help it.

There was a time when Yehudi Menuhin would think of nothing else but playing his violin. He is not sure, even now, that this is a sensible regimen for prodigies. "When I was a child," he explained, "I didn't listen to the radio or go to the movies or sit around reading funnies. It was felt that these things did not create the atmosphere in which to develop musicianship. I was a violin player; I heard that everything had to come from within; there could be no escape valves for my emotions except in making music. And so I had to live almost on the verge of emotional frustration—and await a concert to blow off any steam.

A Prodigy's Path

"Perhaps this is not the way to grow. I suspect it is not. But it was the path that had been marked out for me. In due course I was to have a very full and very happy life, but I wonder if, well . . ." And at this point he adroitly changed the subject.



Paul Zellers

After her recital at Wells College, Aurora, N. Y., Mary Davenport is greeted by her first vocal teacher, R. H. Bertram Hole

leaving the interviewer to infer what he pleased.

It should not be assumed, by any means, that Mr. Menuhin's revolt against the extreme orthodoxy of his environment has left him with any coolness towards the traditions to which he is heir. Quite the contrary; he has been a prime mover in the renaissance of interest in the unknown music of Mendelssohn. He has already given the world premiere of the newly-found D minor Violin Concerto, and he has scheduled the first performance of a sonata that is the product of Mendelssohn's maturity.

And Mr. Menuhin looks to Israel for more and more of the best in contemporary composition. He singled out in particular the achievements of Paul Ben-Haim, né Frankenberg, a German who migrated to the land of his fathers to plant his roots anew.

The violinist's own roots have long since given flower and new seed in the evolution of his personal and professional lives. "In art as in life, it is a matter of relationships; it is a question of integration . . ."



Robert Lopert

Guests of honor at a benefit tea for the Ojai Festivals in California are Nikolai Graudan, Dusolina Giannini, Joanna Graudan, Joseph Schuster

In The News

Isaac Stern Assumes Two Roles in Concert

Isaac Stern assumed an extra role in his Nov. 8 appearance as soloist with the Lamoureux Orchestra in Paris. Jean Martinon was scheduled to lead the orchestra in the program, made up of violin concertos by Beethoven, Bach, and Mozart, and he suggested that the violinist might like to direct one of his own accompaniments. Mr. Stern assented, choosing the Bach. The concert took place before a capacity audience in the Salle Pleyel.

Barbieri To Sing New Roles at Metropolitan

Fedora Barbieri's ten-week engagement with the Metropolitan Opera will include four performances to be broadcast this season. Radio audiences will hear the mezzo-soprano in Aida, Carmen, Don Carlo, and La Gioconda. Her new roles in the New York opera house this year include Santuzza in Cavalleria Rusticana, Laura in La Gioconda, and Carmen.

Midwestern Tour Begun by Leonard Rose

Leonard Rose, cellist, began a tour of the Midwest after his recent appearances with the Cincinnati Symphony. In addition to solo recitals he will appear with the Lincoln (Neb.) Symphony.

Sweden Honors Marian Anderson

Marian Anderson has been awarded the Litteris et Artibus medal by King Gustav Adolf VI of Sweden. She ac-

cepted the coveted honor in Stockholm during her recent Scandinavian tour. The contralto will begin her annual tour of American cities in January, singing in 45 of them.

Polyna Stoska Returns For American Recital Tour

After a series of appearances with the Berlin and Vienna Operas, Polyna Stoska returned to open her current recital season on Dec. 3 at Dover, N. H. After the holidays the soprano will tour the Midwest and South. Her last scheduled appearance will be in Brooklyn on April 29, when she will be featured in the 75th-anniversary program of the Apollo Club.

Lois Wann To Play In Oboe Quartets

Lois Wann will be the oboist on Dec. 17 at the Brooklyn Academy of Music in a program including Mozart and Martinu oboe quartets. Miss Wann will appear under auspices of Chamber Music Associates. Joining her will be Dorothy Minty, violinist; Eli Lifschey, violist; Harvey Shapiro, cellist; and Joseph Wolman, pianist.

Abram Makes Six Appearances in Holland

Between Oct. 18 and 28, Jacques Abram made seven appearances, six of them in Holland and one of them in the United States. During the ten-day period he played four concertos.

Goldberg Presents Berg Concerto in Festival

Szymon Goldberg played Alban Berg's Violin Concerto with the Pittsburgh Symphony under William Stein-

The Casadesus family in Paris last summer — Jean, Gaby, and Robert. The three pianists are appearing together in the French capital this month and in January



berg during the recent International Contemporary Music Festival at Pittsburgh. Mr. Goldberg will be one of the artists appearing at Town Hall in New York on Dec. 16 in a special concert under the auspices of the Aspen Institute.

Italian Appearances Scheduled for Prandelli

Giacinto Prandelli will fly to Italy immediately after his Metropolitan Opera engagement ends in January for a series of appearances in The Love of Three Kings, at La Scala; Faust and Francesca da Rimini, at the Rome Opera; and in another produc-

tion of Francesca, at Venice. In the spring the tenor will go to Lisbon for performances of Manon.

Mojica To Produce Spanish Motion Picture

José Mojica de Guadalupe, Mexican tenor formerly of the Chicago Civic Opera and now a Franciscan missionary, has written his former manager, Clarence E. Cramer of Chicago, that he is now producing a motion picture in Spain to finance expansion of his religious order's college near Lima, Peru, where he is a member of the faculty.

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New York "Economy" Move Threatens WNYC

IT is standard political practice to hoist the economy flag around budget time. In election years, especially, the least articulate flanks of the bureaucratic army are apt to find themselves singled out as expendable. When the heat of battle is passed there always seem to have been few casualties, but in any event the public usually saves a bit. If only for this redeeming by-product of the hypocrisy, we are inalterably for the old American custom of screaming accusations of waste at the opposition. It must be recognized, however, that false economy is not economy at all; it is only another kind of waste.

A case in point is the current and pending proposal of Lazarus Joseph, Comptroller of New York City, to shutter and silence the nation's only non-commercial, municipally-owned radio station. The call letters of WNYC are not familiar to most of the country, but they are very meaningful to eight million New Yorkers, for reasons that make them a symbol of responsible custody and hence a concern of every thoughtful citizen across the land who deplores the state of our mass media of communications.

To put it mildly, we oppose any suggestion that WNYC be written off as an extravagance. Its operational costs annually run to some \$315,000; this is a pittance, a mere bagatelle, in the light of City Hall's traditionally cavalier way with millions. Which point affords an opportunity to say a word in behalf of another cultural proposition now awaiting consideration in New York—an equally non-commercial television station under WNYC auspices. We think it is a wonderful idea, although the projected initial outlay estimate of \$379,000 looks like an enormous sum to those harassed gentlemen who are charged with keeping America's largest city in the black. What price culture?

In our judgment the survival of WNYC is not a matter of strictly local concern. To the extent that this station's achievement has fulfilled its high trust it represents the manifest right of the citizenry everywhere to a smidgen of art for their tax dollar—or that infinitesimal part of it, that would ever be ear-marked for such a supposedly non-governmental purpose.

NOW, are we saying implicitly that we favor the notion of subsidized culture? By no means. WNYC and its prospective counterparts must stand or fall on their established value to the community. Again, are we saying implicitly that we favor the notion of official agencies competing directly with private industry? By no means. We are saying specifically that there are needs and desires that commercial radio does not satisfy and which non-commercial radio does.

It should be made clear that our view in the present imbroglio is not predicated exclusively on WNYC's splendid record in the propagation of serious music. But clearly a telling argument for continuing its life span in perpetuity is the fact that the WNYC policy towards the muses is an irrefutable proof of music's claim to a fair share in any realistic apportionment of air time.

WNYC has accumulated mountains of letters and other tangible evidence to justify its generous allotment of precious minutes to good music. Let any account executive dispute their efficacy. And let any carping

critic insist that commercial radio would have had the courage to find out what WNYC found out—which WNYC did with nothing but a little faith in the public's good taste.

If the city fathers do not sail Mr. Joseph's suggestion to the nearest wastepaper basket they will be suffering an injustice to visit their constituency, and they seem to be increasingly aware of this. Indeed, Mr. Joseph himself shows signs of renege before he is inundated by the indignation of the righteous: "As a matter of courtesy," he told us the other day, "I will restudy my position."

New "Lost Generation" Has Values of Its Own

WE have been noting with unarticulated alarm the declining interest in the music of Brahms, Wagner, Richard Strauss, and even Sibelius on the part of the younger generation—the people under forty, most of whom participated in the last war or were just at the brink of participation but were a little too young to go.

Our alarm turned to a kind of happy wonderment, however, when we discovered almost simultaneously that this decline is paralleled by an upsurge of interest, at about the same ratio, in the music of the classic, early romantic, and baroque period represented by the Bachs, Gluck, Haydn, and Mozart—mainly Mozart.

There is an interesting psychology behind this which does not, we like to think, entirely escape us. These people theoretically are the modern counterpart of the Lost Generation of the 1920s, following the first World War. They, like their predecessors, passed through fires that gave them new metal. It also gave them some new values, morally, socially and artistically. The values are interrelated and form a kind of philosophy that seems to be mostly negative in approach, though quite positive in result. Its hallmarks are anti-mysticism, anti-stuffed-shirtism, anti-sentimentalism on one hand and complete intellectual and emotional realism on the other. Its supreme anathema is hypocrisy.

TESTED by this philosophy, the whole German romantic school and its satellites elsewhere come off rather badly. The fuzzy metaphysics of Wagner's mythology, the eroticism and sumptuous decadence of Strauss and his imitators, the maudlin immaturity of Tchaikovsky, the pomposities of Brahms—these sins, if you consider them such, get no absolution from the new generation. They shrug their shoulders disrespectfully and reach for music that they consider to be more honest, more respectable, and generally healthier. They respect elegance in music, but only that elegance which is born of fine craftsmanship, clarity of style, economy of means, and personal integrity. In the slangier circles, such work receives the highest accolade—"cool."

We do not presume to judge the ultimate wisdom of this or any other philosophy. We are content to make note of it and then sit back and await developments. Meanwhile, we may permit ourselves a few twinges of regret at the declining number of Wagner and Strauss performances at the Metropolitan and the increasingly long absences of Strauss's tone poems from symphonic programs. Our young friends won't pay to hear them any more.

Letters to the Editor

Serious Music on the Radio

TO THE EDITOR:

This is in reply to your "Radio Note (Sour)". I was at least one who was happy to have your recent editorial urging music-lovers to pick up their pens and make their wishes known to the broadcasters. I have discussed it with many music-lovers including the Radio Chairman of the Wisconsin Federation of Music Clubs. As a result of my conversation with her I expect some members of the music clubs will report in our Look-Listen Project which we conduct in January. If enough do, a demand for serious music should be indicated in our 1953 report. These reports are sent free to all the stations monitored and are ordered by a large number of others throughout the country.

The stations always indicate an interest in our reports and reply courteously to our letters. We urge our members to write to the stations and networks, and every year we send an official letter of thanks for the programs that we especially recommend in our GOOD LISTENING bulletin. We think such a letter speaks for all the hundreds of people whom we represent, but I fear the stations consider it just one letter.

Before I close I want to thank you for all the valuable information and the enjoyment I receive from every issue of MUSICAL AMERICA.

MRS. RUDOLPH E. LANGER
Wisconsin Association for
Better Radio and Television
Madison, Wis.

TO THE EDITOR:

Why in the world should people write to you to express their joy in good programs? Don't you know that hundreds of thousands of listeners want good music—the very best? Don't you give your children nourishing food without a letter from them? Haven't some of them (large family) said they preferred chewing gum and popcorn? Who do you suppose attends all the marvelous concerts throughout this country and buys expensive records? Why don't you send out one of those silly polls? No one has ever polled me. I wish they would. I'd tell them a thing or two. Have faith, I beseech you, in the silent millions who arrange their very lives to hear Philharmonic or NBC orchestra, opera, etc., etc.

Yours with more appreciation than indicated,
MARTHA LAURENS PATTERSON
Charleston, S. C.

We print this letter as an example of the very type of thinking that is defeating good music on the air—the assumption that everybody knows there is an audience for the best, therefore why talk about it or write letters? Unfortunately, broadcasters do not operate from that premise. It is the vocal millions, not the silent ones, that they listen to.—EDITOR.

TO THE EDITOR:

Receiving the Nov. 15, 1952 issue of MUSICAL AMERICA I turned to your editorial page and read "Radio Note (Sour)". I felt you would be interested in receiving a copy of the radio guide and also the form letter which I recently sent to the presidents of the Federated Music Clubs in Wyoming.

We have only six clubs (35 memberships per club) but if each club can put out seventy letters or cards it should be quite a help. I also in the letter enclosed a selected list of radio programs printed by the Federal Security Agency, Office of Education.

I worked on a similar project when I was the local radio chairman and State Opera Chairman of Federated Music Clubs of Wyoming in 1951, and found MUSICAL AMERICA very helpful in the above projects.

MRS. DALE BUZZELL
State Chairman, of Radio,
Television, Motion Pictures
and Audience Participation.
Buffalo, Wyo.

Mrs. Buzzell enclosed her mimeographed Guide for Better Radio Listening, for November, in which eighteen stations are listed and the programs of good music to be heard from each on every day of the week. Also an accompanying letter to the club president quoting our September editorial and urging each club member to write two or more letters or postal cards to stations and sponsors. It is this sort of direct action—and this only—that will restore good music to the air waves.—EDITOR.



This scene from Rossini's *Il Signor Bruschino*, given its first American performance by the Metropolitan Opera in 1932, shows Armand Tokatyan as Florville, Editha Fleischer as Sofia, Ezio Pinza as Gaudenzio, Giuseppe De Luca as Bruschino, Louis D'Angelo as Police Commissary, and Alfredo Gandolfi as Filiberto

What They Read Twenty Years Ago

To Speak or Not To Speak

The more or less heated controversy over whether or not Ossip Gabrilowitsch should make speeches at the concerts of the Detroit Symphony was apparently settled beyond any doubt in a recent concert. In the midst of a talk on Handel's Alexander's Feast, Mr. Gabrilowitsch suddenly stopped and asked if he should continue. The answering applause indicated that he should. Still not satisfied, he asked those who objected to stand. The standees numbered only 22. The conductor's question was prompted by newspaper criticism that claimed his remarks in connection with certain compositions were unfair and prejudicial. The speeches, which lasted from five to thirty minutes, were introduced when a lack of funds prevented the printing of the usual detailed program notes.

The Good Old Days?

Among the musicians from other countries who have been invited to take part next year in the Moscow festival in memory of the 100th anniversary of the birth of Brahms and the fiftieth of the death of Wagner, is Wilhelm Furtwängler.

A Familiar Figure Now

What is generally believed to be New York's most sophisticated symphonic audience received with warm approval a rather heterogeneous program led by Eugene Ormandy in his New York debut as guest conductor of the Philadelphia Orchestra. Conducting from memory, he revealed considerable spirit in his conception of the music, a dynamic feeling, and a decidedly capable command of his forces.

He's Still Singing It

Sensational, in the best sense of the word, was Richard Bonelli's initial appearance with the Metropolitan Opera, in which he sang the elder Germont in La Traviata.

Music and Politics

TO THE EDITOR:

Thank you for your thought provoking editorial, "Money for Music—The Political Overtones."

I agree with your point of view, aptly stated by Mr. Stevenson: "In the hands of an unscrupulous or reactionary administration, our cultural life would be threatened and perhaps even the most basic freedoms of expression would be stifled."

As for a national academy, we in Chicago would be happy to have a branch of such an academy located here.

Let us find a method of securing government aid to support the arts, without having federal control!

MYRON CARLISLE
Chicago

Veteran Announces Retirement

After 33 years at the Metropolitan, Antonio Scotti, the most famous of all Scarpas and one of the most celebrated operatic baritones of modern times, will bid farewell to the lyric stage on Jan. 20, when he will sing Chim-Fen in Leon's L'Oracolo, another of his most famous roles. Mr. Scotti will be 67 years old, only five days later. No other artist in the history of the opera company has retired with so long a record of unbroken service.

A Full Half-Dozen

In spite of pessimistic pre-season prophecies, all six of the major symphonic orchestras of Paris resumed their activities as usual in October. The veteran Gabriel Pierné, now in his 69th year and for 22 years conductor of the Colonne Orchestra, has yielded his baton to Paul Paray. Gaston Poulet has been succeeded as regular conductor of the orchestra which bears his name by Emil Cooper.

The Flowers That Bloom in the Spring

At a recent rehearsal of Parsifal under the baton of Karl Muck, during the magic garden scene, the Flower Maidens were singing, "I smell sweet! I smell sweet!" Dr. Muck stopped the rehearsal and called to one of them: "Listen, young lady, I don't doubt that you smell very sweet, but you begin to smell one beat too soon!"

On The Front Cover:

NADINE CONNER has been chosen for the leading soprano role of Mimi in the Metropolitan Opera's new production in English of La Bohème, which will be broadcast over the ABC nationwide network when it is first presented, on Saturday afternoon, Dec. 27. The Puccini opera is being staged by Herman Mankiewicz, the first motion-picture director to be engaged for such a task by the Metropolitan; and Howard Dietz, who prepared the English lyrics for Fledermaus, the Strauss work that was so successful at the opera house, has translated the Italian opera. In the two weeks prior to the La Bohème premiere, Miss Conner was also heard and seen on other national broadcasts and telecasts. She was guest artist on the Voice of Firestone program, and she sang the role of Micaëla in the Metropolitan performance of Carmen that was telecast on a closed circuit to motion-picture theatre audiences across the country—the first event of its kind. (Photograph by Sedge LeBlang, New York.)

National Association of Schools of Music Meets in Chicago

Three important motions are adopted

by 300 delegates from 212 schools

By LOUIS O. PALMER

Chicago

THE National Association of Schools of Music held its 28th annual meeting in Chicago from Nov. 28 to 30, with Price Doyle, of Murray State College, Murray, Ky., presiding over the activities as the retiring president of the organization. In the total attendance of 300 delegates, 212 schools from the 48 states were represented.

Despite the general optimism of the officers, new and old, as well as of the heads of several committees, concerning the accomplishments of the convention, there were many delegates who felt urgent problems had been slighted or ignored while matters of interest to powerful special groups were given undue emphasis. It was equally distressing to hear discussion panels waste large portions of precious time in the general sessions by ignoring over-all problems in favor of isolated, specific cases, as in such vital fields of interest to all schools as opera workshops.

In spite of this, Mr. Doyle said he believed one of the outstanding achievements of the organization was the development dividing the United States into nine regions, each of which will have the opportunity for more individualized expression of views and suggestions in solving over-all problems. Such a division, he stated, gives NASM a closer contact with the individual components by means of the regional vice-presidents.

In the course of the general sessions, many of the reports by commissions and committees were devoted to a review of tangible or material accomplishments of NASM. Certainly it was with justified pride that the organization dwelt upon its underwriting the reproduction of the original Mozart Gesellschaft, now in progress, as well as the complete works of Bach, Beethoven, and Brahms. In compiling and making available important bibliographies on fields as inclusive as books on music and as difficult to secure as pamphlets on architectural acoustics NASM is providing valuable tools for the music educator. Their worth is indisputable; dwelling on them in a convention called to discuss and act on modes of educational activity was of doubtful value.

Three Important Motions

Three important motions were made and passed, however, which will affect music students in several fields. The first of these, proposed by Luther A. Richman, of Montana State University, Missoula, Mont., chairman of the Committee on Teachers Colleges and Certification, involved the adoption of a new schedule of courses for the degree of Bachelor of Music Education. This schedule was worked out through the joint efforts of NASM, the Music Educators National Conference, and the Music Teachers National Association. There is hope that the American Association of College Teachers and Educators will also approve this program, designed for a more unified certification of teachers in the field of music education. Eight

states—Iowa, Idaho, Arkansas, Kansas, Wisconsin, Pennsylvania, Rhode Island, and Vermont—had taken exception to the old schedule, each requiring either more or less work than designated. This made it impossible for a graduate of an institution in one state to move to another state without first fulfilling that state's requirements. The new schedule, it is hoped, will prove flexible enough for complete freedom of interstate movement, without any sacrifice of academic standards on any one state's part.

The second important motion was made during a discussion of the Professional Doctorate in Music, by Howard Hanson, of the Eastman School of Music, Rochester, N. Y., chairman of the NASM Graduate Commission. Mr. Hanson's address was by far the most stimulating of all heard during the convention, and when he called for a vote of confidence in the work begun in preparing students for a degree of Doctor of Music Arts the response was a hearty affirmative.

At present, eighteen member institutions give degrees in Doctor of Philosophy in Music; six give a Doctor of Philosophy in Music Education, and just this year the Board of Regents of the State of New York has granted permission to award the earned degree of Doctor of Music Arts. Under the present plan, the Eastman School of Music—as the guinea pig of the experiment—will be investigated during the period, and recognition of the institution giving the degree will come four years after the first one has been awarded.

Professional Artist's Doctorate

The organization is anxious to protect this new degree and is proceeding cautiously. The Graduate Commission has long felt the Ph.D. Mus. was appropriate only to musicologists while the Ph.D. Mus. Ed. was limited by its very title; yet it wanted to wait until it was felt the master's degree was sufficiently strong and well grounded before embarking upon the work of a

program for a Doctorate of Music that would take care of the professional musician in our educational system. Whereas under the old plan an instrumental or vocal specialist wishing a degree beyond the master's would be forced into an incompatible mold, he now will be able to follow his own specialized field. The A. Mus. D. will be for the practitioner rather than the scholar or research worker.

In an exclusive interview with this representative of *MUSICAL AMERICA*, Mr. Hanson said: "The education of the musician has been under the control and supervision of graduate schools and theory majors. The time has come, with music sufficiently important in the country, when education should be in the hands of practical musicians . . . musicians of training and experience, actual practitioners of music." The decision of the New York Board of Regents allows wide freedom of experimentation and Eastman expects to make use of that freedom. Mr. Hanson even feels it will be possible for musicians who, for reasons best known to themselves, have not had a full academic background to enter upon a graduate level, provided their activities have been of a caliber to warrant such a step, and earn a Doctor of Music degree. He feels there has been too great an air of sanctity in the field of musical education. In setting up a curriculum for this degree there should be boldness of action, which may result in mistakes. Such errors will not matter as long as an institution sets out with a goal in mind, rather than a preconceived framework into which the curriculum must be crammed.

On the last day of the convention, the delegates voted in favor of a motion made by Roy Underwood, of Michigan State College, East Lansing, Mich. In conjunction with the National Association for Music Therapy, NASM had worked out a curriculum for minimum requirements in the field of musical therapy. NAMT is not attempting to become an accredited organization but prefers to work with and through already established ones such as NASM. In the plan evolved by the two groups the degree of Bachelor of Musical Therapy will be awarded upon the completion of a comprehensive four-year program, plus a regular six-month internship in a hospital where a supervised program of musical therapy is already in

existence. Provision is also made for those who already hold Bachelor of Music Education degrees to acquire one in music therapy with approximately one year's academic study and the added six-month internship.

A few years ago the Committee on Wind Instrument Literature came to the conclusion that some special impetus was needed to broaden its field. With the co-operation of the Music Publishers Holding Corporation, it evolved a plan of commissioning one or more works each year. Kenneth Kincheloe, of Bradley University, Peoria, Ill., and his committee have concentrated the awards on brass literature by commissioning three trumpet concertos from three composers, Wayne Bornstedt, Kent Kennan, and Bernard Fitzgerald. The delegates of the convention heard Bornstedt's offering, as performed by Mary Kelly Squire, trumpeter, with Farley Hutchinson at the piano. The concerto is a serious work, moderate in its demands upon the soloist, and naive in its moments of charm, but it is difficult to imagine an orchestral version of the elegant piano accompaniment.

Only twenty minutes of the entire convention was allotted Ralph E. Clewell, of Western Reserve Academy, Hudson, Ohio, chairman of the Committee on Preparatory Music, for a discussion of the problems in his particular field. As he himself so rightly pointed out, this bare 2% of the total convention time was preposterous for a field of major importance. Most of the problems confronting music educators in the early years of the collegiate level are due to faulty preparatory work. When Mr. Clewell asked for a show of hands on the number of delegates using the preparatory materials issued by NASM, only about a third of those with the necessary departments could respond. His answer to this was a simple one: Either more time must be devoted to the preparatory departments and its problems or the committee should be abolished and forgotten.

New President Speaks

Harrison Keller, of the New England Conservatory, Boston, the new president of NASM, had this to say: "The direction of interest is now tending to the lower levels. Preparatory music is one of the great problems of music education that is being deliberately nursed along in this organization and is being brought into a perimeter and level of understanding and solution." He feels the upper levels have been sufficiently developed and that perhaps a year should be added at the beginning, instead of at the end, of the four-year level.

About this same matter Mr. Hanson said: "The matter of the education of the artist or musician is something to be started at a very early age . . . six or seven years, preferably. The future ability and attainment of any artist is going to be predicated upon the training he received at that early age. The feeling that nothing is important in the training of a musician until the college age is a fallacy. The college educator must eventually become aware of the importance of the preparatory level since music is a long term preparation."

John R. Hattstaedt, of the American Conservatory, Chicago, chairman of the Nominating Committee, proposed the following list of candidates for the ensuing year: Harrison Keller, president; E. William Doty, of the University of Texas, Austin, vice-president; and Burnett C. Tuthill, of Memphis College of Music, secretary. They were unanimously elected.

In the closing hours of the convention, Luther Richman pertinently remarked: "Perhaps one of the most remarkable features of this convention has been its ability to demonstrate to educators in other fields that they were quite wrong about musicians: we have gotten together and accomplished things."



Retiring NASM president Price Doyle presents the gavel to his successor, Harrison Keller. In attendance are Earl V. Moore, one-time president of the organization; E. William Doty, newly elected vice-president; Frank B. Jordan, treasurer; Howard Hanson; Burnett C. Tuthill, the new secretary

THE STYLUS—Its Relationship to Record Wear

Distortion and Disk-Ruin Result

When Point and Groove Diverge

By JOHN URBAN

THIS page will be devoted, at frequent intervals, to various aspects of the problem of producing satisfactory sound from modern records, in the belief that adequate practical information is often simply lacking. My own experience seems to indicate that because of this, many people accept wholly unnecessary limitations on quality of reproduction.

These limitations stem in good part from the principle of mass production and marketing in phonograph equipment. Real or assumed popular wants dictate an emphasis on some aspects of design, and a relative neglect of others. This has given us such absurdities as \$300 sets, luxuriously housed in mahogany cabinets, equipped with \$3 pickup cartridges. The epiphénoménon of high fidelity has, in the last few years, enabled us to get audible, not just visible, results.

The first, and most important, condition for quality of reproduction lies in the relationship of stylus and record groove. The groove is a microscopic representation of the sound-wave pattern in solid material which the stylus must follow with a microscopic exactitude. This can be done only if the shape of the stylus point and the groove are accurately maintained. The breaking down of one or the other (usually both together) produces distortion. The introduction of long-playing records, with their smaller wave patterns and softer material, has made the problem of wear far more acute than in the case of the older shellac disks. That many people are dissatisfied with the new records is due to the fact, because of their equipment, they never hear what is on them.

The factors which contribute to record wear are: the shape of the stylus, and its ability to maintain that shape; the abrasive effect of the stylus material; the pressure of the stylus in the groove; the resistance of the stylus laterally to following the wave pattern of the groove; side pressure caused by drag of the arm bearing or by gravity; and "tracking error", the angular discrepancy between the alignment of the cartridge and the groove.

Our concern with the stylus is not only in the interest of accurate and satisfying reproduction of sound, but also because it takes only a few playings of a vinylite record with a worn stylus to produce serious and permanent damage. This is not immediately apparent on most standard phonographs, as the frequency range of these sets is sharply limited, with all of that part of the sound spectrum above five thousand cycles quite lost. Deterioration of the sound through wear begins at the upper end of the spectrum and works down, so that when it has become audible on an ordinary set it is already quite serious

and must inevitably worsen.

A stylus is a cone-shaped piece of material with a rounded end whose radius of curvature, for microgroove records, is one thousandth of an inch, and when new at least, polished to great accuracy and smoothness. The groove is a V-shaped cut, normally with a rounded bottom. *Figure 1* illustrates the manner in which the stylus rests in the groove. Note that it is the rounded end which is in contact with the sides of the groove; it does not rest on the bottom, as is sometimes thought. All commercial records are "lateral", that is, the sound pattern is in a side-to-side variation of the groove, and the side walls give the lateral motion to the stylus. The point of contact is of extremely small size; thus the rounded tip follows the variations in the groove much as the wheel of an automobile will follow an uneven surface.

As the stylus wears at the point of contact on the sides, it forms "flats," gradually wearing down until it settles

nearly a half-mile for one side of a two-inch record.

There is not only no such thing as a "permanent needle," but the useful life of most stylus is far shorter than is usually assumed by the user, and often, unfortunately, suggested by the manufacturer. Three materials are in general use: an alloy of osmium, sapphire, and diamond. Osmium is the cheapest, and was the most widely used before the arrival of the long-playing record. Although a great many pickups are still being equipped with osmium, its unsuitability has led to the next step—sapphire. Probably the greatest liability of the sapphire is psychological; it seems much too good to throw away soon enough.

In the early days of long-playing records, I made comparison tests of sapphires and diamonds. Sapphires showed easily visible wear under the microscope after ten to fifteen plays, and deterioration in quality of sound followed not long after. Diamond was a different story; after the first thousand plays I quit counting from sheer boredom, and kept it in use for many months afterward. Other published test results are in close agreement with this. But further, standard laboratory testing of the two materials shows that diamond is ninety times as hard as sapphire, and in addition, has a lower coefficient of friction.

The presence of abrasive particles in the groove will be a cause of accelerated wear. Such particles will accumulate from the atmosphere; this is an excellent reason for keeping records unexposed. Another source is

ply not true, as I hope to have made clear above.

There is one peculiar hybrid among stylus which ought to be included, known as the "all-groove stylus". It is a simple compromise in dimension between the .003 large-groove and the .001 small-groove stylus, and has a tip radius of .0023. When new, this size is unsuited for high-fidelity reproduction with either groove; when worn, it is worse.

The only solution is a diamond stylus which matches the groove. Although it is desirable to use a good stylus in conjunction with a good cartridge, it is now possible to fit a diamond to any of the common varieties of cartridge in use. There are several manufacturers of replacement diamonds, and they are stocked by most of the larger parts supply houses. The cost of a single point runs from as low as \$10.50, although it should be pointed out that the price will depend partly upon the source. A correspondent in a southern city wrote that a local dealer quoted \$27.50 for a standard GE diamond which is carried in most catalogs at \$16.16.

The pressure of the stylus in the groove is a factor in the wear of both, and should be held to the proper value. Most cartridges for use on long-playing records are designed to operate at from 6 to 8 grams pressure. Almost all arms have some provision for the adjustment of pressure, by counterweight, or spring. Cheap gauges for the measurement of pressure are available from any parts supply house, or usually borrowable from a service man.

System Gives What It Gets

Our discussion of stylus thus far has been confined to the necessity for minimizing wear, and the merits of the diamond. But clean grooves and correctly shaped stylus are not only good sense economically, but the *sine qua non* of high-fidelity. The best amplifier and speaker system can give back only what it gets, and if it is fed a distorted input from the pickup, it must make that fact unpleasantly plain; we then have high-fidelity distortion.

With the use of a diamond point the first requirement for high-fidelity reproduction is met; the pickup cartridge is the next stage. Its function is to convert the mechanical energy from the stylus into electrical energy. There are several means for this. First we may consider the crystal type, which is the one used in the great majority of sets.

Certain crystals have the ability to produce a surface electrical charge which is proportional to a force applied to it. A Rochelle salt crystal, carefully "grown" in the laboratory, can be mechanically linked to the stylus to form the generating element in a pickup. This is the most common variety of crystal, although there are several others which are used for their greater stability under varying climatic conditions. The chief drawback to such a crystal is in the restricted frequency range of which it is capable; it is effective only to about five thousand cycles. It has also a higher "mechanical impedance" than certain other pickup types. This means that it offers more resistance

(Continued on page 20)

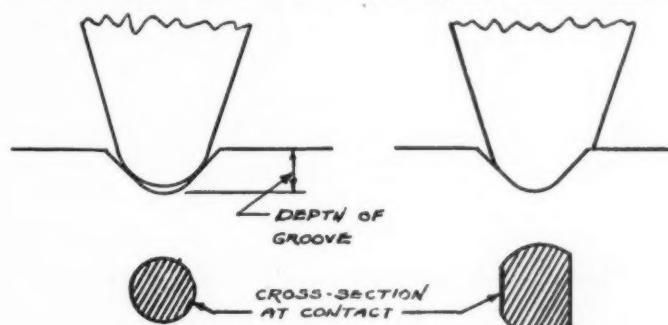


FIG. 1

FIG. 2

to the bottom of the groove, as illustrated in *Figure 2*. The action of such a stylus in trying to follow the variations of the groove is more like a caterpillar tractor on uneven ground. It not only cannot follow, but it must also grind off the projections. The flat sides, illustrated by the cross-section of *Figure 2*, actually become longer than the upper frequency wavelengths.

It was possible with the old shellac records to keep wear within limits by changing steel stylus with each record, or by using one of the hard alloys for a limited number of records. The small-groove vinylite records are much more easily injured, and the smaller stylus wear more rapidly, so that the old materials are not acceptable. Why such wear occurs will be more easily understood when it is seen that the pressure at the point of contact is on the order of twenty tons per square inch, and this over a distance of

the stylus itself. An alloy or sapphire stylus deposits the material from its own wear right on the groove walls, forming an increasingly abrasive surface.

There is a relatively common misconception, assisted by a few who should know better, that a stylus should be "worn in" to fit the groove, on the ground that this increases the area of contact, in turn decreasing the contact pressure. This approach would make sense only if the stylus were resting in the groove, unmoving. However, the moving stylus, if worn, is less able to follow the modulations of the groove, and acts against the walls with even higher local pressures.

Another misconception is that either the groove or the stylus, but not both, will bear the burden of wear, and that therefore the groove should be spared at the expense of the more easily replaceable stylus. This is sim-

Two Odd Concertos

LISZT: *Dance of Death (Totentanz)*. RIMSKY-KORSAKOFF: *Piano Concerto in C sharp minor*. Fabienne Jacquinot, pianist. Philharmonia Orchestra of London, Anatole Fistoulari conducting. (MGM E182, \$4.85.).

LISZT'S Todtentanz sounds shoddy and bombastic these days, but it is still a good vehicle for an accomplished virtuoso. Miss Jacquinot's performance is a genuine tour de force, and Mr. Fistoulari and the orchestra provide an appropriately melodramatic accompaniment, with all the stops pulled out.

It is interesting to have Rimsky-Korsakoff's Piano Concerto on the same record with Liszt's Todtentanz, because Rimsky-Korsakoff was influenced by Liszt in composing his concerto. Soon after he began working on the piano concerto, he undertook to edit and score Moussorgsky's A Night on Bald Mountain, which had been originally planned as a fantasy for piano and orchestra modeled after Liszt's Todtentanz. Moussorgsky later made other uses of the music, but Rimsky-Korsakoff studied the Todtentanz when he set himself to make the version of Moussorgsky's tone poem with which we are familiar.

Actually, the influence is not as apparent as one might anticipate from Rimsky-Korsakoff's remarks in his autobiography. The Russian themes and harmonic coloring and the less feverish and hard-driven style of the piano concerto make it quite different from Liszt's macabre set of variations on the Dies Irae. Miss Jacquinot plays it with persuasive romantic abandon. Engineering report: Excessive surface noise and some distortion in the highs mar the otherwise good quality of sound. Poor centering in the review copy resulted in pitch fluctuation.

—R. S.

Harold in Italy

BERLIOZ: *Harold in Italy*. Royal Philharmonic, Sir Thomas Beecham, conductor. William Primrose, violist. (Columbia ML 4542, \$5.45.)

HIS Harold, which has nothing whatever to do programmatically with Byron's Childe Harold, to which the composer thought it was analogous, is far from Berlioz' best music, though it often is charming and even powerful. Berlioz was not one to bow gracefully to the sophistries and banalities of nineteenth-century concerto writing, even though he did rather fancy himself for a time as the natural heir of Beethoven.

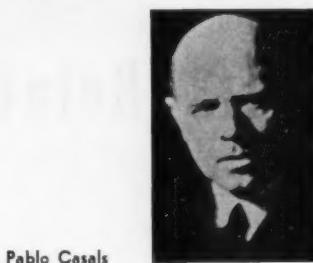
The work is pretty obviously dated now, and one can read with some amusement his words to Heine on the final movement: "It has become a furious orgy in which are combined the intoxications of wine, blood, joy and rage . . . in which one laughs, drinks, strikes, destroys, kills, and violates; in short, where one amuses oneself." A pretty rich description even for Berlioz! Today the orgy sounds about as orgiastic as Tchaikovsky's Fifth Symphony.

Originally announced as a fantasia for chorus, orchestra and viola, the composition lost the vocal complement somewhere along the way, and when it came to performance it was a symphony with a prominent viola solo throughout. The solo instrument is treated not uninterestingly much of the time and, of course, in the hands of a master craftsman like Mr. Primrose it shines forth in all possible glory. Sir Thomas's flair for conducting Berlioz is well known and is fully in evidence here.

—R. E.

Casals Festival at Perpignan

MOZART: *Sinfonia Concertante in E flat*, K. 364. Isaac Stern, violin; William Primrose, viola. (Columbia ML 4564, \$5.45.) *Divertimento No. 11, in D*, K. 251. Marcel Tabuteau, oboe. *Quartet in F*, K. 370. Marcel Tabuteau, oboe; Isaac Stern, violin; William Primrose, viola; Paul Tortelier, cello. (ML 4566, \$5.45.) *Concerto No. 22, in E flat*, K. 482. Rudolf Serkin, piano. (ML 4569, \$5.45.) *All with Perpignan Festival Orchestra, Pablo Casals, conductor.*



Pablo Casals

THE disks listed above are only three of the twelve taped by Columbia at the Casals Festival in the summer of 1951 at Perpignan, the counterpart of the festival held the year before at Prades. They afford the musical public at large the first opportunity to assess what actually went on at that international confluence of distinguished musicians and music-lovers. The complete set of recordings will include music of Beethoven as well as several more Mozart items.

From the evidence at hand, several general conclusions can be deduced, first and most important of which probably is that no finer performances of this music by dedicated artists of the first rank are likely to be heard anywhere in our time. A coalition of musicians like Isaac Stern, Rudolf Serkin, Marcel Tabuteau, William Primrose, et al., working with an orchestra conducted by Pablo Casals in an environment like Perpignan virtually guarantees this. Second, the performances for the most part have the feeling of intimacy and relaxation that might be characteristic of an evening of chamber-music playing in the home or the studio of one of the participants. Very little of the nervous tension and mere surface brilliance that frequently attend a regular public performance is present here. The performers seem to be playing more for themselves than for whoever may be listening. Third, the nature of Casals' art as an all-pervading element in the interpretations is something different from what those who never encountered the legendary cellist at first hand may have expected.

Casals is no more a precious aesthete than he is an iconoclast. He reveals himself here as the workman-like artist who strives for a finished product that is the true sum of its parts, in which details become subordinate to the structure as a whole

and in which the more exquisite niceties are brushed aside as mere fussiness. The result is something more like living music than a set of carefully dusted museum pieces.

In the present group, the Sinfonia Concertante is, of course, the most substantial work. The divertimento with oboe is lesser Mozart by a considerable margin, though it is a serviceable vehicle for Mr. Tabuteau's beautifully slim tone and marvelous execution. The concerto (K. 482) also is not the best of Mozart, but Mr. Serkin draws as much from it as I ever expect to hear. The quartet, which gives what would normally be the first violin part to the oboe, is sheer delight.

Since Columbia went to the trouble of having a mobile recording studio on the scene during all of the month-long festival, it seems a pity that the disks did not come out better than they are. The tuttis and the middle-octave passages tend to be muddy at the same time that the highs are brittle. The records I have listened to for review are reminiscent of the early LP efforts and are well below the best of current standards. The concerts were given in the courtyard of the palace of the Kings of Majorca, but the recordings were made in the Municipal Theatre at Perpignan.

A special single bonus-disk goes with one of the records. It is a recording of Casals himself playing the Adagio from Haydn's Piano Sonata No. 9, in D, on the cello, with Eugene Istomin at the piano. The other side is reserved for a hand inscription and signature by the master. It says: "The core of any important enterprise or activity must be character and kindness." This precept must have been frequently on his lips at Perpignan.

—RONALD EYER

Sibelius Twice

SIBELIUS: *Violin Concerto in D minor*. Symphony Orchestra of Radio Stockholm, Sixten Ehrling, conductor. Camilla Wicks, violin. (Capitol P8175, \$4.98.)

FOR some reason, not easily ascertained, the Sibelius concerto is a controversial work. People seem either to like it tremendously or to detest it. There is no middle ground. It is from the composer's early period when he sounded more like a Nordic extension of Tchaikovsky or Brahms than anything else and was still bemused by the bravura of the virtuoso show-pieces of nineteenth-century romanticism. It is this regressiveness, I think, that mostly annoys its detractors. On the other hand, if you like the violin and/or the piano concertos of Mendelssohn, Schumann, Rubinstein, Brahms, Tchaikovsky, et alia, you almost automatically like this Sibelius. It is in, and of, the same tradition.

The young American violinist, Camilla Wicks, has a particular affinity for the work. It is the concerto in which she made her New York

debut, at the age of seventeen, in 1946. The Finns, whose judgment may be considered authoritative in the matter of their compatriot's music, were delighted with her playing of it for them when she first visited Helsinki, and they demanded it of her again on each of three successive visits thereafter. The disk itself is satisfactory, although the orchestral accompaniment occasionally has what I can only describe as a horn-like quality reminiscent of the old acoustical technique.

—R. E.

SIBELIUS: *Violin Concerto in D minor*. Isaac Stern, violinist. Royal Philharmonic, Sir Thomas Beecham conducting. SIBELIUS: *Four Historic Scenes*. Royal Philharmonic, Sir Thomas Beecham conducting.

The recording of Sibelius' Violin Concerto by Mr. Stern and Sir Thomas and the Royal Philharmonic can be recommended unhesitatingly on all grounds. Mr. Stern plays the music with the combination of technical mastery and emotional fervor that made the Heifetz recording of some years ago so memorable. Sir Thomas is one of

the greatest living interpreters of Sibelius, and he provides a glowing and sumptuously colored accompaniment. From the engineering standpoint, also, this recording is generally good, with fine balance and a fairly clean surface. The reproduction of the violin is excellent, that of the orchestra a bit muddy. This performance is not apt to be surpassed, musically speaking, for a long time. The Four Historic Scenes are taken from two suites. The Suite, Op. 25, composed in 1899, provided the opening scene, Festivo. The other three were composed in 1912. As Sir Thomas conducts it, this music is vividly atmospheric. (Columbia ML 4550, \$5.45.)

—R. S.

Bruch and Rubinstein

BRUCH: *Concerto No. 1, in G minor*. Jascha Heifetz, violin. London Symphony, Sir Malcolm Sargent, conductor. SAINT-SAËNS: *Sonata No. 1, in D minor, Op. 75*. Jascha Heifetz, violin. Emanuel Bay, piano.

This of course is "the" Bruch concerto—the composer wrote two more later on, both in the key of D minor, neither of which anybody ever plays. The character of this music, which is virtually all that exists of Bruch for the modern public, is too well known to need recounting here. Suffice it to say that Mr. Heifetz performs it with his usual impeccable virtuosity. The Saint-Saëns sonata, the first of two which he wrote for the violin and piano combination, may not be so familiar to the average listener. It is a delightfully clear, clean and occasionally whimsical work in classic form, with some curious melodic similarities to the sonata of César Franck. Mr. Bay is an accomplished, though somewhat over-subdued, co-operator with Mr. Heifetz. Both recordings are of good quality, mechanically, though not remarkable in any one particular. (RCA Victor LM 9007, \$5.72.)

—R. E.

RUBINSTEIN: *Piano Concerto No. 4, in D Minor*. Friedrich Wührer, pianist; Vienna State Philharmonic, Rudolf Moralt conducting. Time was when this virtuoso showpiece challenged our current repertory redoubtless in popularity. It is pretty empty stuff, musically, but the soloist does have plenty of opportunity to prance. Mr. Wührer plays with élan and precision, and the accompaniment is entirely complementary. Technically, the recording is first-rate. (Vox 7780, \$5.95.)

—J. L.

Legend of Joseph

STRAUSS, RICHARD: *Josephslegende*, Ballet. Orchestra of the Munich State Opera, Kurt Eichhorn conducting. Der Rosenkavalier: Preludes, Acts I and III. Saxon State Orchestra, Rudolf Kempe conducting. Festmarsch, E flat major, Op. 1. Bavarian Symphony Orchestra, Kurt Graunke conducting. (Uranian ULP 602, \$11.90.)

YEARS ago, word got around in the artistic world that Richard Strauss's ballet, *Josephslegende*, composed in 1913 for the Diaghilev Russian Ballet, was rather feeble music. It most certainly is, as this recording demonstrates, yet one can imagine that it could be acceptable in a lavish theatrical performance. The last pages of the score rival Salomé in savage abandon and splendor of orchestration. Rhythmically, the score offers the dancers almost nothing to work with, but it does have a wealth of color and lush harmony. The material is almost cynically mediocre, mere scraps from the Straussian musical rag bag. Mr. Eichhorn achieves a hair-raising climax in the last part of the ballet,

which is probably the most earthy vision of heaven ever penned.

The Rosenkavalier excerpts are played at breakneck speed, with considerable brilliance if not impeccable clarity. As for the Festmarsch, it reveals a touching generosity and belief on the part of Strauss's uncle, who paid to have it published, for it exhibits no gleam of the genius latent in the youthful composer.

—R. S.

Complete Swan Lake

TCIAIKOVSKY: *Swan Lake*, Ballet. Orchestra of the National Theatre, Prague, Jaroslav Krombholc conducting. (Urania ULP 404, \$11.90.)

AT last, a recording of ballet music that sounds as if it were being played for actual dancing! True, Mr. Krombholc speeds up a few passages, such as the violin solo passage accompanying Odette's lifts in Act II, but in the main his tempos might well serve as a model to other conductors of this score. The spirit of the interpretation, too, has a Slavic intensity and theatricality. The order of the numbers in this recording is different from any other with which I am acquainted, and the ballet has not been completely recorded, with variants and added numbers, as it should be, some day. But this is an admirable performance, and the recording is complete enough to satisfy most music and ballet lovers.

—R. S.

Orfeo ed Euridice

GLUCK: *Orfeo ed Euridice*. Margarete Klose (Orfeo), Erna Berger (Euridice), Rita Streich (Amor), Fia Fleig (A Blessed Spirit). Chorus and Orchestra of the Berlin Civic Opera, Arthur Rother conducting. (Urania ULP 223, \$11.90.)

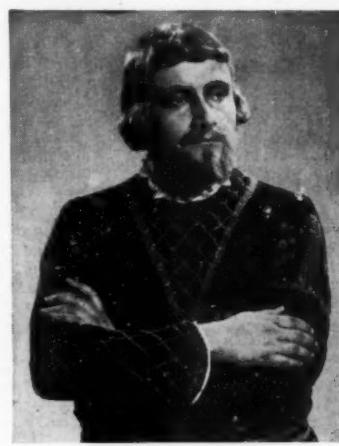
THIS recording of Gluck's *Orfeo ed Euridice* in Italian is a distinguished achievement. An *Orfeo* cast should not have a single weak member, and Urania has assembled artists who could sing the music with both nobility and beauty. Margarete Klose may not be Europe's greatest contralto, as the libretto booklet asserts, but she is assuredly one of Europe's very great contraltos, and her performance as *Orfeo* is deeply moving. The coloring of the sumptuous voice, the lofty style and phrasing, the elemental simplicity of the emotional expression—all these are marks of a master interpreter. It is a special pleasure to observe how Miss Klose and Erna Berger blend their voices in the duets. Miss Klose's voice is warm, dark, and smooth in quality, and it might easily have refused to mix with the brighter, thinner, voice of Miss Berger, yet the two artists contrive to make the two instruments sound beautifully together.

Miss Berger's *Euridice* is inspired. Not only does she sing with gleaming purity of tone and fine-spun line, but she suggests the character vividly through the coloring and inflection of her voice. *Euridice's* impassioned reproaches and *Orfeo's* struggles are amazingly real, as she and Miss Klose portray them in this recording. Nor should Miss Berger's exquisite diction go without praise. Every word is clear and harmoniously projected, in relation to the others in the phrase. Rita Streich, the *Amor*, has studied with Miss Berger, and her voice sounds astonishingly like hers in several places in this recording. She sings so charmingly that one wishes that her role were more extensive.

The chorus, of which Hermann Lüddecke is director, sings expressively throughout the opera. The conductor of this recording, Arthur Rother, has pitched the dramatic tension fairly high, and he maintains it successfully without a break. The terrible "No!" with which the Furies repulse *Orfeo* in Act II is completely

convincing as Mr. Rother conceives it. And even if the quality of the solo instruments and the orchestral tone in the ballet episodes are not the most silken, the essential feeling and style are there. Some omissions have been made, but most listeners will not notice them. This recording should help to reveal the towering greatness of Gluck to many music lovers who have not yet discovered that opera did not begin with Mozart. As one listens to this performance, it is easy to understand why Mozart was jealous of the older master.

—R. S.



Leonard Warren as Di Luna

A New Trovatore

VERDI: *Il Trovatore*. Zinka Milanov (Leonora), Fedora Barbieri (Azucena), Margaret Roggero (Inez), Jussi Björling (Manrico), Leonard Warren (Count di Luna), Nicola Moscova (Ferrando), Paul Franke (Ruiz), George Cehanovsky (An Old Gypsy), Nathaniel Spruzen (A Messenger). Robert Shaw Chorale, RCA Victor Orchestra, Renato Cellini conducting. (RCA Victor LM 6008, \$11.44.)

IT would be difficult to imagine a stronger cast or a fierier performance of *Il Trovatore* than this recorded one. All of the artists, with the exception of Nathaniel Spruzen, in a minor role, are members of the Metropolitan Opera, and all of them are at their best. At first thought, this blood-and-thunder opera might seem to be less suited for recording than some of Verdi's later and more reflective works. Actually, it is extraordinarily vivid and convincing in incorporeal form. One realizes in following the clap-trap libretto how Verdi's genius has forced these wildly melodramatic situations and silly phrases into a human document in musical terms that is wholly valid. The emotional truth of *Il Trovatore* is emphasized by the artists, who sing with a care for text and a sensibility that they have not invariably displayed in the opera house.

Miss Milanov is in the full glory of her voice throughout the opera. She is one of the few living sopranos who can sing the Verdi roles with the power, the color, the range of dynamics, and the flexibility that they ideally require. And it is not merely in the famous arias and set pieces of the work that she excels, but in the most episodic passages. After a slight flurry of nervousness at her entrance in Act I, she is fully in command of the most beautiful hues and nuances of her voice throughout.

Mr. Björling sings with unusual freshness and vitality. It is a pleasure to hear the lyric as well as the heroic aspects of the role so well treated. Not since the days of Giovanni Martinelli have I heard more stirring singing of the part, and Mr. Björling's high C at the end of *Di quella pira!* rings out like a trumpet call. Miss Barbieri

is more careful, vocally, in the role of Azucena than she sometimes is at the opera house, with gratifying results. Mr. Warren is in splendid form as the Count. Especially enjoyable are the floating pianissimo phrases in his singing. Nor has Mr. Moscova ever sung the role of Ferrando with more finish than in this recording. The lesser roles and the choral episodes are also excellently performed.

Mr. Cellini delights in the brilliant orchestral forces at his command, and not the least of the pleasures of this performance is the sparkle of the orchestral sound. The engineering report is equally happy. Wide range, low surface noise, good balance, and absence of distortion combine to make a recording of superior merit.

—R. S.

Briefer Mention

Orchestral

BORODIN: Suite from *Prince Igor*: Overture; Polovtsian March; Polovtsian Dances. Philharmonia Orchestra of London, Walter Susskind conducting. These performances are acceptable without achieving notable brilliance of execution or power of interpretation. Engineering note: Even after severe attenuation of the upper frequencies, there is a brittle quality to this sound, with a lack of definition in comparison to the best of current recording standards. (MGM E3008, \$3.00.)

—R. S.

SCHUMANN: Carnaval, arranged by Gordon Jacob. GOUNOD: Ballet music from *Faust*. Royal Opera House Orchestra, Covent Garden, Hugo Rignold conducting. This album is a Sadler's Wells Ballet presentation. Mr. Jacobs' orchestration of the Schumann piano suite is heavy and sometimes maladroit. The orchestra plays in workaday fashion under Mr. Rignold. (Decca DL 9548, \$5.85.)

—R. S.

TCIAIKOVSKY: Symphony No. 6 (*Pathétique*). Chicago Symphony, Rafael Kubelik conducting. The advantages of the excellent reproduction of the excellent reproduction offered by this recording are more than offset by the erratic, choppy interpretation imposed on the music by Mr. Kubelik. (Mercury MG 50006, \$5.95.)

—A. H.

TCIAIKOVSKY: Romeo and Juliet, waltzes from *The Sleeping Beauty*, Suite No. 3, Serenade in C major, and Nutcracker Suite No. 2. Andre Kostelanetz and his Orchestra. Warm and admirable performances of warm and admirable music. Good recording. (Columbia ML 4546, \$5.45.)

—A. H.

SCHUBERT: Symphony in E major. Vienna State Opera Orchestra, Franz Litschauer conducting. This is the long-lost sketch of 1821, which the late Felix Weingartner amplified and orchestrated. It is now catalogued as No. 7 among Schubert's symphonies. Votaries of the composer will appreciate the splendid performance and superb recording afforded this altogether slender work, which one suspects will never attain repertory standing. (Vanguard VRS 427, \$5.95.)

—J. L.

MENDELSSOHN: Symphony No. 5 (*Reformation*). Legend of the Fair Melusina. Vienna State Opera Orchestra, Felix Prohaska conducting. Mr. Prohaska offers a sturdy reading of the symphony, and the orchestral sound is good. Mendelssohn is described as having been especially

Records and Audio

fond of the overture, but it is difficult to understand just what he found in its aimless wanderings to become attached to. (Vanguard VRS 425, \$5.95.)

—A. H.

BEETHOVEN: Leonore Overture No. 3 and Coriolan Overture. Bamberg Symphony, Joseph Keilberth conducting. (Capitol P-8164, \$4.98.)

These are wholesome performances in good tradition, lacking only the urgency of personal inspiration and imagination. Oddly enough, the Bamberg Symphony sounds just about as good as the Berlin Philharmonic, leaving one to decide whether Mr. Keilberth did not get the best out of the Berliners, or inspired the Bambergers to new heights. The former presumption is probably correct.

—R. S.

BERLIOZ: Excerpts from the Damnation of Faust; Funeral March for the last scene of Hamlet. FRANCK: Symphonic Interlude (Prelude II) from Rédemption. Orchestre de la Société des Concerts du Conservatoire, George Sebastian conducting. If few in this country are familiar with the complete score of Berlioz' exciting opera-oratorio, the three excerpts superbly recorded here are well enough known. They are the Rakoczy March, the Dance of the Sylphs, and the Minuet of the Will-o'-the-wisps. The other pieces are also given rich interpretations by Mr. Sebastian, a conductor who knows how to handle this overblown music with considerable subtlety and control. (Urania ULP 7061, \$5.95.)

—C. B.

CHABRIER: Bourrée Fantasque, Habanera, Overture to Gwendoline, Ode à la Musique, España, Joyeuse Marche. Concerts Colonne Orchestra, Louis Fourestier conducting. Like Satie, Chabrier was more important as an influence on later composers than as a composer himself. Chabrier, oddly enough, was devoted to the Wagnerian style, but his music rarely shows it. When it does, as in the Overture to Gwendoline, a caricature results, because one of Chabrier's rowdy, bouncing tunes suddenly makes its appearance in the midst of a deadly serious work. The pretty, Massenet-like Ode à la Musique (sung by Lucienne Jourier, soprano, and the Raymond Saint-Paul Chorus) is also not without its music-hall elements. The performances of these and the better-known works are lively and brilliant in sound. (Pathé-Vox PL 7650, \$5.95.)

—R. A. E.

Piano

LISZT: Mephisto Waltz, Consolation No. 3, and Spanish Rhapsody. Gyorgy Sandor, pianist. Popular Lisztiana attractively played and cleanly recorded. (Columbia ML 2209, \$4.00.)

—A. H.

BEETHOVEN: Piano Sonata No. 4, in E flat major, Op. 7; Piano Sonata No. 19, in G minor, Op. 49, No. 1; Polonaise, in C major, Op. 89. Hugo Steurer, pianist. Mr. Steurer, who is well-known in Germany as a Beethoven interpreter, plays these works in a deeply serious and dedicated manner that is happiest in the Largo, con gran espressione, of the Sonata in E flat. His tempos are just, his sense of style excellent, and if his performances are lacking in temperament, they offer many compensations. Not even Mr. Steurer

(Continued on page 20)

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(Continued from page 19)

can make the Polonaise come to life. It is a triumph of dullness and labored cliché, even if Beethoven did compose it. (Urania URLP 7055, \$5.95.)

—R. S.

CHOPIN: Waltzes. Leonard Pennario, pianist. Mr. Pennario plays the waltzes with technical aplomb and accuracy, but he finds little poetry or charm in them. It is true that Chopin comes closest to salon music in some of the waltzes, but he never quite sinks to that level, even in the most polished and exterior of them. Mr. Pennario is inclined to take most of these works at what might be called their face value, instead of looking for the harmonic subtlety, the rhythmic nuance, and the coloring that can transform them into miniature tone poems. Josef Hofmann used to make these pieces sound as enchanted as the nocturnes and as boldly original as the mazurkas. Engineering report: Well-recorded piano, except for unevenly fuzzy surfaces. (Capitol P-8172, \$4.98.)

—R. S.

Four Hands

RAVEL: Mother Goose Suite. DEBUSSY: *Petite Suite*. Ethel Bartlett and Rae Robertson, pianists. It was a happy inspiration to pair these two most famous and spiritually related piano duets in their original four-hand arrangement. The orchestral investiture has become so prevalent that one has almost forgotten that they really are just little piano pieces to be played by children (fairly big children, in the case of the Debussy). Bartlett and Robertson play them stylishly, yet simply and straightforwardly. The recording is

always clear and bright, with a wide dynamic range. There is a little more than the usual amount of surface noise. (MGM E161, \$4.85.)

—R. E.

Miscellaneous

DANCERS OF BALI: *Gamelan Orchestra, under the direction of Anak Agung Gde Mandera.* All those who saw the exquisite dancing and the gorgeous costumes of the Dancers of Bali will be able to relive the experience by playing this recording and closing their eyes. For the gamelan orchestra that accompanied them in the theatre is just as vivid in recording. Colin McPhee's admirable notes, which include drawings of some of the instruments, will give a good conception of what a gamelan is like even to those who missed the Balinese company. The sound of this rhythmically inexhaustible, brilliant music, with its exotic timbres, is endlessly fascinating to Western ears. Those who found the gamelan monotonous in the theatre will do well to listen to this recording several times. Their patience will be rewarded by the discovery, as they really begin to hear the music, that this seemingly monotonous sound is full of contrapuntal and rhythmic invention, as well as changes of scoring. These extraordinary sounds are beautifully recorded. (Columbia ML 4618, \$5.45.)

—R. S.

written modern works colored with the Spanish idiom. It is not much of an overstatement to say that Mr. Zabaleta is to the harp what Andrés Segovia is to the guitar, for the former's command of technique, tone color, and musical structure is exceptional. The instrumental sound is faithfully recorded. (Esoteric ES-509, \$5.95.)

—R. A. E.

PROKOFIEFF: Peter and the Wolf. KERN: *Mark Twain.* GROFÉ: *Mississippi Suite.* André Kostelanetz and his Orchestra; Arthur Godfrey, narrator. Mr. Godfrey may be a sufficiently popular personality with children to make his phlegmatic reading of Peter and the Wolf an enjoyable experience for them. All of the music receives sufficiently active performances under Mr. Kostelanetz' direction, but there can be little recommendation for a package that requires one to take Kern and Grofé in order to get Prokofieff. (Columbia ML 4625, \$5.45.)

RODGERS: Highlights from The King and I. Elizabeth Humphries and Lucille Graham, vocalists; Frank Chacksfield and his Orchestra. These pallid performances of eight songs from the most recent Rodgers and Hammerstein show make its music sound less interesting than it is, and at best it is not up to the level of Oklahoma! and South Pacific. (Remington R-149-55, \$1.89.)

—A. H.

HARP MUSIC. Nicanor Zabaleta, harpist. Includes six works by such sixteenth-century Spanish composers as Antonio de Cabezon and Luis de Milan and four contemporary works—André Caplet's Divertissement (à l'Espagnole), Gustavo Pitataluga's Danza de la Hoguera (Nocturne), Marcel Tournier's Lollita la Danseuse, and Rodolfo Halffter's Three Short Pieces. A truly distinguished record, offering some of the loveliest baroque music ever written and some tastefully-

Victor Issues Test Record

RCA Victor has announced the release of a test record that will enable high-fidelity enthusiasts to adjust their phonographs so as to take fullest advantage of New Orthophonic Sound. Priced at \$1.50 and available on both 33- and 45-rpm speeds, the records will be packaged with instructions that explain the orthophonic recording characteristic and advise the amateur

how to check his reproducing equipment while making the test.

A vacuum-tube type voltmeter, or other output meter, must be connected across the loudspeaker terminals and the volume control set at the normal listening level. The treble and bass controls may then be adjusted as the record plays until the output voltage is constant at all frequencies.

The orthophonic recording characteristic is being used for all Victor recordings, and the use of the test record will permit the adjustment of wide-range systems so that the listener will hear the recording as it was originally made.

The Stylus—

(Continued from page 17) to lateral motion of the stylus, increasing the forces that cause wear.

The second major category of cartridges can be loosely termed "magnetic". They are miniature electric generators, using the principle of relative motion of a conductor and a magnetic field to produce a current. They are capable, in many cases, of a frequency range to fifteen thousand cycles, and permit the stylus to follow the groove with greater ease, resulting in lower distortion and less wear. A complication of these magnetic cartridges is that the electrical output is far lower than that of a crystal, so that a device to step it up called the "preamplifier" must be used between cartridge and amplifier. There is no question about the general superiority of the magnetic type of cartridge over the crystal. Such a cartridge is a cornerstone of any high-fidelity audio system; however, the use of one can give new life to an older system in which improvements are to be generally made.

The space available for a discussion of the merits of individual pickups, or other components, is necessarily limited, and a good many pertinent questions must remain unanswered for the present.

of the article is somehow inferior to the considered standard quality. The Remington product often has its little deficiencies, as do they all on occasion, but here we have an acceptable and at times exciting performance recorded with considerable fidelity.

Hans Grischkat's conducting is carefully controlled and stylistically faithful. He imparts a great deal of dramatic power to a score that can be quite fatiguing in less knowing hands. The singing of the Stuttgart Choral Society, an amateur group, is particularly commendable for its clarity and spirit. The orchestral sound is generally good. Once in a while, however, an oboe will falter or a trumpet will be caught off guard.

The soloists are uniformly competent. Marta Schilling and Bruno Mueller both have appealing voices and are thoroughly trained in oratorio style. Ruth Michaelis, of the Bavarian State Opera, has a fine, richly-colored contralto voice; one would like to hear more from her. Werner Hohmann forces his tone and is frequently guilty of a lapse in taste, but otherwise fulfills his assignment satisfactorily.

The only notable weakness in the recording is an occasional blasting in the louder passages. (Check side four for possible bad tracking.)

—C. B.

CARUSO AND McCORMACK SING CHRISTMAS MUSIC. With orchestra. (Victor LCT 1121, \$5.72.)

THIS is a seasonal addition to Victor's Treasury of Immortal Performances, and we are therefore told not to look for "present day high quality standards" in the recording. No one will. It is enough to have these vocal gems available once again

in any form. Caruso sings the Cantique de Noël, Kahn's Ave Maria, the Domine Deus from Rossini's Messe Solenelle, the Pieta Signore attributed to Alessandro Stradella, and Granier's Hosanna. McCormack's repertory here includes Franck's Panis Angelicus, Jocelyn's Angels Guard Thee, Schubert's Ave Maria, The Holy Child, and Adeste Fideles.

In addition to the anonymous orchestra(s), accompanying artists listed on the record itself are Fritz Kreisler; Mischa Elman; and Percy B. Kahn and Vincent O'Brien, pianists.

—C. B.

CHRISTMAS CAROLS OLD AND NEW. All Saints Choristers, William Self, director. Allen Nicholson, soprano; Roger Loucks, tenor; Henry Hopkins, organ; Daniel Pinkham, harpsichord; Melvin Kaplan, oboe; Tina di Dario, bassoon. (Classic Editions 1021, \$5.95.)

AMONG the interesting items in this tastefully compiled anthology are an Andalusian carol, Song of Christmas Presents, accompanied by finger cymbals, tambourine, and castanets; a Czech carol, Harken, Harken, Mother Dear; and a haunting Welch carol, Poverty. Also included are Praetorius' Lo, how a Rose e'er Blooming; Bach's Jesu, joy of man's desiring (with instrumental accompaniment); and other more familiar English and German yule songs. Mr. Self has a fine group of voices to work with, and the choir under his direction sings with considerable distinction. The boy sopranos make a stunning thing of the Wassail Song.

A pamphlet containing the words and music of the carols sung is included with the record.

—C. B.

More Recordings for Christmas

MENOTTI: Amahl and the Night Visitors. Chet Allen (Amahl), Rosemary Kuhlmann (his Mother), Andrew McKinley (Kaspar), David Aiken (Melchior), Leon Lishner (Balthazar), Francis Monachino (the Page). Orchestra and chorus conducted by Thomas Schippers. (Victor LM 1701, \$5.72.)

THIS little opera, commissioned last year by the National Broadcasting Company, is destined to become as much a part of Christmas doings as Dickens' Christmas Carol, not so much by virtue of its musical value (as a whole it is not the best Menotti has given us) as by the fact that it is the only thing of its kind and by the directness of its appeal. I say this because it is not likely that Amahl will be often performed at other times of the year; it has found a seasonal niche, like the Dickens story, and will probably remain there. Victor has done a singular service in adding it to the catalogue and can expect a return on its investment every year about this time.

The cast is the same that appeared in the NBC telecast last Christmas Eve. Chet Allen, who plays the crippled Amahl, remains the star of the show. His voice somehow fits Menotti's music to perfection, and his performance is imbued with an ingenuousness that is altogether captivating. Miss Kuhlmann sings her role with manifest understanding and dramatic persuasion. Her one important aria, All that gold, is one of the high points in the score. The three Kings, who

are given a properly Eastern introduction in From far away we come, disport themselves for the most part like the Whiffenpoofs, but their part in the proceedings is a highly skilful bit of dramaturgy. Mr. McKinley is outstanding for his portrayal of the crotchety, erratic, "slightly deaf" Kaspar.

Mr. Schippers, who conducts, has long been associated with Menotti's music for the stage and handles this stylistic composite with a knowing hand. A fine balance between the singers and the orchestra, together with clear definition, make a recording of excellent quality.

—C. B.

BACH: Christmas Oratorio. Suebian Symphony and Stuttgart Choral Society, Hans Grischkat, conductor. Marta Schilling, soprano; Ruth Michaelis, contralto; Werner Hohmann, tenor; Bruno Mueller, bass. (Remington R-199-118/4, \$9.96.)

THERE are many good things to be said for this set of four LP records. We have, first, a complete recording of one of the longest works in choral literature (actually, six separate cantatas, each of roughly thirty minutes duration) at a price that makes it one of the best bargains in the field. Real bargains are rare things to come by when they mean that an article can be purchased at a substantial saving over the considered standard rate, in this case more than half, without the fear that the quality

Rosalie Miller Urges Aspiring Singers To Acquire Well-Rounded Preparation

By ALLEN HUGHES

ROSENTHAL MILLER had sung just one phrase in the rehearsal preceding her first orchestral appearance when the conductor stopped the musicians, turned to her, and asked, "What stringed instrument do you play?" Wondering what she had done wrong, Miss Miller replied, somewhat nervously, "The violin . . . But why do you ask?" "Because," he answered, "only a string player would attack a phrase the way you did." Although the young singer was not fully aware of his meaning at the time, she did not bother to seek an explanation, since it was obvious that he intended the remark as a compliment rather than an expression of displeasure. Today, as a teacher of singing, Miss Miller knows what he was talking about. "I had anticipated," she says. "My bow was on the string; I was ready in every respect."

It is her contention that young singers nowadays are often not willing to make themselves ready in every respect for the heavy demands of the professional activity they long for. They are not prepared to make sacrifices in terms of time, effort, and money in order to gain the techniques and background they will need to maintain a high level of performance standards once their careers have been launched. "They are in too big a hurry," she says. "They don't want to work hard for a long time; they want to have fun right away."

Miss Miller knows that a beautiful voice alone does not insure its possessor of a ready-made career, and she tries to see to it that her pupils not only learn to sing properly, but that they also become reliable musicians, thoughtful interpreters of the operatic roles and songs they sing, and well-rounded, cultured individuals. The regimen she prescribes for aspiring young singers, therefore, calls for far more than singing lessons.

The especially strong emphasis she places upon musicianship stems undoubtedly from the fact that she herself was a violinist of professional stature before becoming a singer. It was, in fact, only at the insistence of such artists as Felix Weingartner, Bruno Walter, and Emma Eames, who heard her voice while she was studying violin in Vienna, that she made the decision to concentrate on singing rather than violin playing.

Singers Should Play

Today, Miss Miller thinks all singers should learn to play some instrument, though she obviously does not believe it necessary for them to attain the level of proficiency she reached. Being a practical woman, she also does not insist that her pupils plumb the depths of theoretical knowledge, but she does demand that they master the musical fundamentals required for the proper performance of all kinds of music. In this connection, she complains that some of the pupils who come to her from colleges and music schools know how to analyze symphonies and sonatas without being able to count 1-2-3-4, without knowing the difference between meter and rhythm, and without really knowing what a phrase is or what should be done with one in performance. For several years she undertook to teach these essentials



Marcus Blechman
Rosalie Miller

to her own pupils, but she now sends them to reliable classes or private teachers for such instruction.

Her pupils are also required to study foreign languages systematically, since she refuses to teach them songs in languages they do not understand to some extent. Miss Miller recommends that they study with teachers who will require them to think in the language from the very beginning, rather than those whose major emphasis is upon translation. She finds that if the singer is able to think in a language as he sings it, the melodic line more or less takes care of itself, and that the shaping of phrases becomes easier and therefore more meaningful. In Miss Miller's estimation, proper articulation is one of the two basic requisites for the correct production of singing tones (the other being correct breathing), and she requires all of her pupils to attend phonetics classes she teaches in her studio. She herself studied the subject with William Tilley at Columbia University for three years.

In addition to the disciplines mentioned above, she recommends dramatics for all singers with operatic potentialities and even fencing for the men.

Knowledge of All Arts Essential

Miss Miller considers the hearing of as much music of as many kinds as possible an essential part of the singer's training, and she also calls for such knowledge of other arts as may be gained by frequent and thoughtful visits to museums and systematic and careful reading of good books. Her own pupils often receive suggestions from her as to what they should read, and they sometimes leave singing lessons carrying books she has loaned to them. She is well aware that good taste is not something that can be taught, but she knows it can be developed through wide experience with all the arts. She also believes a singer's taste is revealed, at least in part, by the kinds of sounds he produces when he performs.

Although Miss Miller prefers to teach pupils who have had no previous instruction in singing, she is quick to acknowledge that several pupils have come to her from various parts of the country who have been excellently trained as far as they have gone. She also says that, barring an injury to the vocal cords, almost any voice can be rehabilitated after six months

of rest, regardless of the abuse it has suffered.

One of her main objectives in the teaching of singing is to show the pupil how not to interfere with himself, that is, how to avoid the faulty breath control and imperfect articulation that will obscure or impair the natural quality of the tone. She does not try to "place" tones, since she says there is simply no place to put them. She does attempt to develop in her pupils the habit of listening critically to themselves, something they are not often disposed to do, since, as she puts it, "they are usually mesmerized by the sounds of their own voices." Not long after Miss Miller had begun to study singing, she gave it up until she could go to a different teacher, because her ear—made keen, no doubt, by listening to the tones she drew from the violin—told her that the sounds she was making with her vocal cords were not beautiful. She believes that any good singer can and must develop a similar discriminatory perception about his own work.

Importance of Vocalises

Miss Miller finds such vocalises as those by Concone, Marchesi, and Bordogni to be of great teaching value, in addition to the songs and arias she assigns specifically for study purposes. Pupils do not like the vocalises and, presumably, do not sing them as much as they should. After a lesson or two on the real pieces, however, they think nothing of programming them for public performance, in spite of Miss Miller's specific instructions not to do so. She finds this unwillingness to carry out literally the directions given by teachers to be an unfortunate characteristic of the majority of pupils today, who are constantly seeking to achieve acclaim and success the easy way. She also laments the fact that so many of those who do pursue their training long enough and carefully enough to be offered some sort of contract for professional work are inclined to stop studying as soon as they have signed the agreement. Miss Miller would remind them that controllers are considered essential for professional dancers, boxers, and ballplayers, and that singers need direction and assistance too in order to keep in shape under the pressure of constant performance.

While three of Miss Miller's pupils—Regina Resnik, Anne Bollinger, and Arthur Rudney—are now members of the Metropolitan Opera Company, after having been winners of the Metropolitan Auditions of the Air, she does not think all singers are suited for operatic careers. She does believe, however, that all should study operatic music, since it tries out the whole range of the voice as no other repertoire can. She sees no reason why the singing of contemporary music should prove harmful to singers if they prepare it carefully from the vocal standpoint, but she also does not think it offers the interpretative challenges of the great works of the past.

Teachers Congress To Be Held in Austria

VIENNA, AUSTRIA.—The Austrian Ministry of Education is organizing an international congress of music teachers, which is to be held in Bad Aussee and Salzburg next summer from July 15 through 23. The congress will deal mainly with the preparation of musicians for professional work, and it will discuss the reciprocal recognition of diplomas, as well as pedagogical and organizational problems. The heads of three United States schools of music have already announced their intentions of taking part in the meetings as observers.

Any possible conflicts with the music teachers congress scheduled to be held earlier in Brussels under the sponsorship of UNESCO are to be avoided.

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Recitals in New York

(Continued from page 8)
a good idea; these pieces are ungrateful except in the hands of a mature artist. Miss Gimbel showed that she is extremely talented, but not yet mature.

—J. L.

Ray Lev, Pianist
Carnegie Hall, Nov. 21

Ray Lev's annual Carnegie Hall recital ran true to form. There were the usual capacity house, set of first performances (Herbert Haufrecht's Two Preludes; Robert Kurka's Lullaby, Op. 20; Harry Fratkin's Scherzo; and Danny Michaels' Workin' For My Livin'), heroic work (Moussorgsky's Pictures at an Exhibition), and assortment of shorter pieces (Bach, Beethoven, Schumann, and others). Miss Lev herself played with her usual combination of a gloriously soaring line and exasperatingly superficial detail. Few pianists can rival the resounding sonorities she summoned forth in the Moussorgsky suite, yet many a pianist of lesser potential achieves a clarity of detail to which Miss Lev is apparently indifferent. She remains a pianist of extraordinary capacities who refuses to administer the final polish. All the new pieces were slight.

—A. B.

Kahan Mandolin Quartet
Carnegie Recital Hall, Nov. 23

The Kahan Mandolin Quartet, headed by Matthew Kahan, was heard in Haydn's Quartet in D minor, Op. 76, No. 2, and Beethoven's Quartet in B flat major, Op. 18, No. 6. The ensemble includes Mr. Kahan and Daniel Sireta, mandolins; Dorothy Kahan, mandola; and Samuel Schneider, mandocello. Mr. Kahan appeared as soloist in Beethoven's Serenade in D major, Op. 8, accompanied by his son Leonard, pianist, and in other works. Leonard Kahan played Beethoven's Sonata in F minor, Op. 2, No. 1.

—N. P.

Theodore Hines, Bass
Town Hall, Nov. 23, 3:00

Considerable musical achievement and a voice of amplitude, range, and beauty were evident in Theodore Hines's recital. It was a serious, ambitious, even austere program, but Mr. Hines held his own through the larger part of it, and it was all musically and intellectually stimulating.

A group of oratorio arias by Handel and Mendelssohn opened the program, and, except for some wobbly coloratura singing, the results were fine. A group of Schubert songs and the Four Serious Songs of Brahms followed. I should have liked a more varied coloring of the music; Mr. Hines offered, nonetheless, a seriousness of approach to lieder singing that is rarely encountered.

The aria O tu Palermo, from Verdi's I Vespi Siciliani, was included in the second half of the program, along with works by Flégier, Tchaikovsky, Borodin, and Rachmaninoff. Arpad Sandor was the accompanist.

—W. F.

Anahid and Mario Ajemian
Violin and Piano Duo
Town Hall, Nov. 23

Five sonatas, marking the transition from the baroque to the classical period, were played in this first in a series of three recitals by the Ajemian sisters. The sonatas were Boccherini's Op. 5, in B flat major (1768); J. S. Bach's in B minor (ca. 1720); Mozart's in A major, K. 526 (1787); Armand Louis Couperin's in F major (1765); and Beethoven's Op. 12, No. 3, in E flat major (1798).

Boccherini's Op. 5 is a delightful work, easy to listen to, full of ingratiating melodies and florid figurations. The Couperin, sandwiched as it was between the Mozart and Beethoven, sounded thin and inconsequential by comparison.

Both artists were in top form and played with a selfless devotion and absorption, a mutual understanding and comprehension, and a warmth of feeling that was chamber-music making at its best. Their readings of the Mozart and Beethoven sonatas, in particular, left nothing to be desired in the way of further illumination and matched the inherent greatness of the music in every respect.

—R. K.

Toshiya Eto, Violinist
Carnegie Hall, Nov. 24

Few members of Toshiya Eto's audience could have left Carnegie Hall in anything less than awe of the scope of this young violinist's musical gifts. Foremost among these gifts were the temperament, flair, and potential technique of a fast-vanishing species, the virtuoso concert personality.

The program, cruelly top-heavy before intermission, included the Vivaldi-Zimbalist Sonata in C major; the Franck Sonata in A major; the Tchaikovsky Concerto in D major; the Ravel Tzigane; and the Zimbalist Phantasy on Le Coq d'Or. Mr. Eto, like many of his kind, can float both musical nicety and convention and get away with it. The Franck sonata was a case in point: The piece, particularly its first movement, was both dissected and exploited to demonstrate Mr. Eto's gift for tonal rhetoric; the structural sense of the work, its overall intellectual content, disappeared as if by black magic. But it was clear that practically no one, including this reviewer, minded very much.

The Tchaikovsky concerto, which in Mr. Eto's soaring reading very nearly survived the handicap of piano-accompanied concerto presentation, proved that there was very little that the violinist could not manage technically. Articulation and intonation were practically flawless, and his bowing arm functioned as steadily as a machine; his tone was consistently, and appropriately, radiant.

In the end one wondered what the missing dimension of intellectual distinction would have added to—or, perhaps, subtracted from—this extraordinary young man's playing.

—W. F.

William Harms, Pianist
Town Hall, Nov. 25

The novelty of William Harms's recital was Efrem Zimbalist's Impressions—1951. These short pieces, which bear such titles as Innocence, Caress, Rachmaninoff, Debussy, are terribly stale renderings of their composer's musical bias. Accepting such an expressive limitation, they are still neither nostalgic, observant, nor especially competent. The Bach-Busoni Tausig Toccata and Fugue in D minor, Mendelssohn's Variations Sérieuses, and Chopin's Sonata in B



Anahid and Mario Ajemian

flat minor constituted the serious business of Mr. Harms's program. While a certain professionalism must be granted the pianist, his playing was dully pretentious, quirky, and rather messy.

—W. F.

Harpsichord Quartet
Carnegie Recital Hall, Nov. 25

There were several points of interest in the second program presented by the Harpsichord Quartet under the aegis of Sylvia Marlowe. The first of these was Miss Marlowe's sensitive playing of Purcell's Ground in C minor, the Vivaldi-Bach Concerto in D major, and Vittorio Rieti's Sonata alla Antica (1946). The last work, a neo-classical trifle that at least combines the virtues of sound construction and light-hearted flair, was given its first performance by Stanley Lock in 1949 and was subsequently played by Miss Marlowe, to whom it is dedicated, on an NBC broadcast. This was the first time, however, that it had been heard in concert on the harpsichord.

Bernard Greenhouse, cellist with the quartet, joined Miss Marlowe to play Bach's Sonata in D major, the second of the three gamba sonatas being performed in these concerts. As in the first program, Mr. Greenhouse manifested consummate technical skill and interpretative insight. His tone is fine grained and altogether appealing, his performance at all times tasteful. The instrumental blend achieved was again truly remarkable.

The third item of note during the evening was Uta Graf's appearance with the quartet in Rameau's solo cantata for soprano Le Berger Fidèle. Unfortunately, the performance was stylistically ineffectual on two accounts. Although the ensemble was generally well integrated, Miss Graf's voice was ill suited to the pastoral lightness and tenderness of the music, and her pronunciation of the French language was, to say the least, regrettable.

Remaining works on the program were quartet sonatas by Johann Rosenmüller and Jean-Marie Leclair. Claude Monteux replaced Harold Bennett as flutist, and Harry Shulman was the oboist.

—C. B.

Robert Goldsand, Pianist
Carnegie Hall, Nov. 25

With a technical equipment second to none, and with interpretative powers superior to many who enjoy a more enviable reputation, Robert Goldsand's Carnegie Hall recital was, from every facet of the pianist's art, a superlative one.

Two such contrasting major works as Schubert's A minor Sonata, Op. 42, and Samuel Barber's Sonata in E flat minor, Op. 26, comprised the first half of the program. Mr. Goldsand played the former in an intimate, chamber-music style, with a warmth of tone, and a beauty of tone, and an iridescence that were breathtaking at times.



Toshiya Eto

Robert Goldsand

Recitals in New York

By contrast, the bristling difficulties of the Barber sonata were delivered with an astonishing bravura. In glittering cascades of sound Mr. Goldsand piled sonority upon sonority without sacrificing tonal quality.

Walter Giannini's Modal Variations (1951), which had its first performance in this recital, sounds like a Dupré organ improvisation. Some interesting upper-register baroque-organ effects were in evidence, but the work as a whole savors more of cerebration than inspiration.

Bach's E major French Suite was cameo-like in its perfection. Mr. Goldsand closed with three études and the G minor Ballade of Chopin. These were, perhaps, the highlights in an evening of memorable piano playing.

—R. K.

Martha Holmes, Soprano
Town Hall, Nov. 26 (Debut)

Martha Holmes, who was listed in the program as a protégée of Lotte Lehmann, gave a debut recital that was distinguished by thoughtful preparation and a high level of seriousness. The program was very prettily balanced into four large groups — one each by Schubert, Schumann, Debussy, and Wolf. Miss Holmes phrased attractively, pronounced words carefully, and gave more than average consideration to what the words mean. The sum total of virtue, however, was not impressive enough to make one forget that Miss Holmes' vocal equipment was limited; loud top notes were harsh and shrill, and the voice projected badly throughout the lower range. Paul Ulanowsky was the accompanist.

—W. F.

Martha Lipton, Mezzo-soprano
Town Hall, Nov. 30, 3:00

An almost staggering number of song recitals is given in New York every season, but few of them prove as rewarding as the one offered by Martha Lipton on this occasion. A program rich in quality and variety, representing a skillful blending of the old and the new, was sung by an artist equally well informed in matters of musicianship, vocalism, and interpretation. The recital would not have been the exciting experience it was, however, without Miss Lipton's naturally sumptuous voice, which, with one easily understandable exception, was as smooth as cream throughout the afternoon. The slight stridency that touched some of her tones in the upper reaches of Berlioz' *La Mort de Cléopâtre* could be quickly forgiven, since the long dramatic apostrophe, made up of three arias, contains much

—A. H.

Tossy Spivakovsky, Violinist
Carnegie Hall, Nov. 30

When a celebrated virtuoso violinist allots almost twenty minutes of his program to an intellectually challenging work by a young contemporary composer and gives it the place of honor on his programs, that is news. Tossy Spivakovsky has long been known as a brilliant interpreter of modern music, so that it was not surprising to find that he had made a discriminating choice.

The Sonata Concertante by Leon Kirchner, which he played for the first time anywhere, with the composer at the piano, is not music that can be absorbed at one hearing. But it is music that stirs the mind, the emotions, and the esthetic curiosity immediately. Here is a young artist who has something to say and whose language is his own. It is obvious that he has studied Schönberg, Sessions, and others, but his music has a profile quite different from theirs.

The formal development of this piece was not clear to me, at first acquaintance, but I found its harmonic



Ben Mancuso
Leon Kirchner and Tossy Spivakovsky study the composer's Sonata Concertante, which they introduced at Carnegie Hall



Martha Lipton

texture fascinating, the relation of the two instruments clear and logical, and the alternation of contrapuntal with harmonically rather static passages highly interesting. The idiom is challenging and hard to grasp; the inspiration and power of conception are unmistakable. Mr. Spivakovsky played with true devotion and superb technique, and Mr. Kirchner performed the fiendish piano part with the greatest of ease.

Mr. Spivakovsky opened his program with Handel's Sonata in A major, and Brahms' Sonata in G major, with Artur Balsam at the piano. Both performances were notable for beauty of tone and suppleness of phrasing. Some of us may like our Handel and Brahms a little less sweet and songful, but taken on its own premises this was expert playing. The Stravinsky Pastoral was exquisitely colored, and three Paganini pieces gave Mr. Spivakovsky ample opportunity to set off the fireworks that audiences dearly love. Altogether, this was a distinguished recital.

—R. S.

League of Composers
Museum of Modern Art, Nov. 30

Vocal works in French by Louise Talma, Jacques de Menasce, Roussel, and Ibert all lent a heavy French accent to this first seasonal concert of the League of Composers. A memorial performance of Frederick Jacobi's Cello and Piano Sonata; the world premiere of Alexei Haieff's Gifts and Semblances for Piano; and Roger Sessions' Piano Sonata No. 1 were also heard.

The Sessions sonata, which dates from 1930, was the most substantial experience of the program for this reviewer. Its form is tightly packaged, its melodic line is cultivated and elegant, and its rhythmic organization is extraordinarily fresh. Harmonically the work is a good deal less stern than what we have come to expect of this composer.

Haieff's Gifts and Semblances, composed from 1940 to 1948, are bright, hard little pieces with a shiny veneer of charm and sophistication. Taken separately, they are delightful; merged as a suite they run rather too broad a stylistic gamut.

Miss Talma's song cycle, *Terre de France*, is a work of somewhat overindulged sensitivity, and in this setting the prosody acquires a kind of Anglicized stress of the vowel sounds.

All of the performers, among whom were Beveridge Webster, pianist, and Hugues Cuénod, tenor, were excellent.

—W. F.

Harry Fuchs, Pianist
Town Hall, Nov. 30 (Debut)

Harry Fuchs, a young man with a decided flair for the piano, chose an ambitious program for his debut — (Continued on page 25)

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Orchestras in New York

(Continued from page 8)

He did not pound the piano. He made it roar on occasion, but he also made it sing, wherever possible. A myriad of thematic references and bits of significant dialogue with the orchestra, usually lost, became clear in his performance. He was fortunate in the collaboration of Mr. Mitropoulos (himself a notable interpreter of this work) and of the orchestra, who provided a flawless accompaniment.

Alban Berg's Three Orchestral Pieces, heard for the first time in New York, were composed in 1914, the year that he first saw Georg Büchner's drama *Wozzeck* and was inspired to begin his opera. The first is called Prelude; the second, Reigen (Round); and the third, March. Mr. Mitropoulos conducted a revised version of the pieces, made after 1914. (The score was not published until 1923.) These pieces are visionary, grandiose, and almost melodramatically intense throughout. They remind one of a glimpse of some fantastic landscape, as if one were peering at Martian Canals or the Mountains of the Moon. The harmonic texture is enormously complex but never chaotic, and the orchestration is a marvel of originality. At times, one hears timbres rather than pitches, waves of sound that break into recognizable forms. The percussion writing is a chapter in itself, opening a new world of possibilities. Mr. Mitropoulos was at his best in conducting them, which is to say that one could not have wished for a more inspired or technically consummate performance. The orchestra tossed off the Berlioz and Saint-Saëns pieces in brilliant fashion. But one left the hall wanting to hear Mr. Gulda again with the orchestra and wanting to hear the magnificent Berg music once more before its novel sounds and patterns had faded in the aural memory.

—R. S.

New Opera Sung At Children's Concert

Julius Levine's three-act opera for children, *The Golden Medal*, was given its first performance by the New York Philharmonic-Symphony and singers from the Hartt College of Music, Hartford, Conn., at Town Hall on Nov. 22. Igor Buketoff, who commissioned the work, conducted it in the second event of the Introductory Series of young people's concerts.

Less than thirty minutes long, the opera tells the story of a boy (Don) and a girl (Joan), his dog (Rover) and her cat (Kitty). A fifth character serves as narrator throughout the piece and as judge of the climactic pet contest. The music is unpretentious, and the staging on this occasion was of the simplest. The opera will probably delight most youngsters, who, incidentally, can participate in it by barking and meowing, whenever it is given. Jacqueline Moody, soprano; Bettie Clark, mezzo-contralto; John Philip Bogucki, tenor; and James Mattingly and Philip Treggor, baritones, helped to make this performance an effective one.

Before the opera, Mr. Buketoff led the orchestra in works by Smetana, Humperdinck, and Rimsky-Korsakoff.

—A. H.

Toscanini Presents Act from Gluck's Orpheus

In the last of his current series of appearances with the NBC Symphony, Arturo Toscanini opened his Nov. 22 concert, broadcast from Carnegie Hall, with the Overture to Gluck's *Iphigenia in Aulis* and devoted the remainder of the hour to the second act of the same composer's *Orpheus and Eurydice*. The orchestra was supplemented by the Robert Shaw



Friedrich Gulda Paul Tortelier

Chorale, prepared by Ralph Hunter, and the soloists were Nan Merriman, mezzo-soprano, and Barbara Gibson, soprano.

Aside from the soloists, who were satisfactory if not outstanding, the performances were an unalloyed joy. Mr. Toscanini has long liked to conduct the severely beautiful Gluck overture; as usual he was entirely successful in delineating its classic purity with no loss of its dramatic power. The same could be said of his magnificent supervision in the *Orpheus* fragment. Every last measure of passion and poetry was vouchsafed, and the Robert Shaw Chorale was crystalline in its fusion with the orchestral line. The soloists were lacking in the requisite restraint, but there could be no cavil with their singing beyond considerations of style.

—J. L.

Mitropoulos Offers Strauss Tone Poem

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. Friedrich Gulda, pianist. Carnegie Hall, Nov. 23, 2:30:

Overture, *Ruy Blas*.....Mendelssohn
Piano Concerto No. 3.....Beethoven
Also Sprach Zarathustra.....Strauss
Polovtsian Dances, from Prince Igor.....Borodin

In this Sunday afternoon program Friedrich Gulda turned from Prokofiev to Beethoven, playing the C minor Concerto with technical command and musical sensitivity. Particularly attractive was the final movement. Taken at a tempo slower than that of most pianists the movement seemed to acquire more graciousness and elegance. Mr. Mitropoulos provided a helpful accompaniment.

The conductor, too, presented new orchestral fare. Mendelssohn's *Ruy Blas* Overture made a pleasant curtain-raiser. Strauss's *Also Sprach Zarathustra* seemed drawn out, but few conductors can sustain this fading piece, and the dances from *Prince Igor* were nicely calculated to follow the lugubrious tone poem and bring the program to a rousing conclusion.

—A. B.

New Friends of Music Town Hall, Nov. 23

The Boyd Neel Orchestra, one of England's finest string ensembles, long known to American music lovers through its distinguished recordings, made its American debut at this concert. For this appearance Mr. Neel added woodwinds and a pair of French horns.

The program opened with the Symphony in E flat major by Karl Friedich Abel, a pupil of Johann Sebastian Bach. Abel settled in London, where he lived for several years with Bach's son Johann Christian, conducted a series of concerts with him, and won fame as a composer. The music itself was pleasantly negligible, but the performance was delectable. English musicians have a splendid leisureliness, fine taste, and profound emotional perceptiveness from which we harried Americans can learn an important less-

son. The strings had a beautiful, fine-grained tone, and Mr. Neel conducted them with unobtrusive care to finish of phrase, dynamic contrast, and rhythmic flow.

The performance of Bela Bartok's Divertimento for Strings was masterful. With only a score of players, Mr. Neel obtained an astonishing range of contrast in volume and intensity. But it was intellectuality blended with passion that made this so noble an interpretation. The adagio, one of Bartok's greatest, carried the listener into that farthest spiritual world where Beethoven conceived his last quartets and Bach his Goldberg Variations.

David Lloyd and John Burden were the able soloists in Benjamin Britten's Serenade for Tenor, Horn, and Strings. Mr. Lloyd's diction made the verse absolutely clear, and Mr. Burden played the horn obbligatos eloquently. The performance of Mozart's Symphony No. 29, in A major, K. 201, was as transparent and lovely as the music itself.

—R. S.

Tortelier Introduces Frank Martin's Ballade

Little Orchestra Society. Thomas Scherman, conductor. Paul Tortelier, cellist. Town Hall, No. 24:

The Good Soldier Schweik, Suite	Robert Kurka
(First performance)	
Ballade for Cello and Orchestra	Frank Martin
(First United States performance)	
Variations on a Rococo Theme	Tchaikovsky
Serenade No. 1, D major.....Brahms	

Robert Kurka originally intended to compose an opera based on the hilariously amusing novel, *The Good Soldier Schweik*, by the Czech writer Jaroslav Hasek. Difficulties in obtaining legal rights to the story discouraged the young American composer from his project; but when Thomas Scherman commissioned a work for the Little Orchestra Society from him, he was able to rework some of his ideas for the opera into a suite for woodwind, brass, and percussion. The six sections of the suite are intended to represent general themes or ideas rather than specific incidents. The music is wittily scored; it is becoming brief and compact; and it has unmistakable dramatic suggestion in it. But the sections of the suite are too much alike and too sketchy in development; and the jazzy finale has little stylistic relation to the preceding portions.

Paul Tortelier, young French cellist who made his New York debut recently, performed Martin's *Ballade* eloquently. The music is uneven, sections of rather routine development alternating with passages of haunting beauty and great originality of texture. The final pages are the best of this diffuse composition. In idiom the work is tonal, but highly chromatic and unfettered in its modulations. Tchaikovsky's variations for cello and orchestra sounded very old-fashioned, coming on the heels of the modern Swiss work. Mr. Tortelier played them in brilliant, if tonally dry and wiry, fashion.

Mr. Scherman conducted Brahms's serenade in the broad, romantic manner that it calls for. Neither symphonic music nor true chamber music, this experimental work has passages of irresistible melodic and harmonic charm, as well as much padding.

—R. S.

Kapell Appears With Philharmonic

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor. William Kapell, pianist. Carnegie Hall, Nov. 27:

Leonore Overture No. 1.....Beethoven
Concerto for Piano in G major,
K. 453.....Mozart
Symphony No. 1.....Brahms

A Mozart piano concerto, luminously and lovingly played by William

Kapell, was the vivid spot of this program. When young Mr. Kapell plays well he plays very well indeed, and he was in high form this evening. The concerto itself is a particularly engaging one—ever-surprising in its formal design, its bold manipulation of tonalities, and its rhythmic asymmetry. Mr. Kapell, using the Mozart cadenza, read the work delicately and poetically, and the slow movement in particular was given with a disarming romantic afflatus. His tone had a lovely, warm luster from first note to last; one felt its over-all color a bit misplaced only in the last movement, which, in spite of the pianist's remarkable rhythmic incisiveness, wanted more brightness of sound. In this movement Mr. Mitropoulos also let his accompaniment run to somewhat excess weight.

The program opened with a performance of Beethoven's Leonore No. 1 in which the ensemble was none too tidy. Brahms's symphony sounded far more standard than even a standard work ought to.

—W. F.

Cantelli Opens Series With NBC Symphony

Guido Cantelli, the volatile young compatriot and protégé of Arturo Toscanini, returned on Nov. 29 to

(Continued on page 25)

Obituaries

GEORGE SIEMONN

George Siemonn, 78, composer, pianist, and conductor of the Baltimore Symphony from 1930 to 1935, died at his home in New York on Nov. 21. Mr. Siemonn graduated from Peabody Conservatory in 1906 and was a teacher of composition there until 1913. After serving as organist at the Associate Congregational Church in Baltimore, he was for many years the accompanist of his wife, Mabel Garrison, soprano with the Metropolitan Opera Company from 1914 to 1922. His compositions include works for orchestra and piano and many songs written for his wife, with whom he made a world tour in 1925.

THOMAS ACHEMBACH

EASTON, PENNA.—Thomas Achenbach, 57, composer and teacher of violin and piano for more than 35 years, died in Easton Hospital on Nov. 25. In 1923 Mr. Achenbach organized the Achenbach String Quartet and also founded the Achenbach School of Music. He was concertmaster of the old Easton Symphony, founded by his father, and he organized and directed the Easton Junior Symphony in 1926.

ANTONIO GUARNIERI

MILAN, ITALY.—Antonio Guarnieri, 72, former conductor at La Scala, died here on Nov. 25. Mr. Guarnieri had conducted in leading European cities as well as at La Scala until ill health forced his retirement five years ago.

GIOVANNI TRONCHI

MILAN, ITALY.—Giovanni Tronchi, orchestra conductor and teacher, died on Nov. 23. Mr. Tronchi helped found the Academy of Contemporary Music here and had served as its president since 1920.

JESSIE FRENCH DICKINSON

ROCHESTER, N. Y.—Jessie French Dickinson, 89, piano teacher, died here on Nov. 16. Mrs. Dickinson is survived by her son, Edward Dickinson, executive-secretary of the Schumann Memorial Foundation.

MUSICAL AMERICA

Orchestras in New York



Louis Krasner

William Kapell

(Continued from page 24)
open his fourth annual engagement with the NBC Symphony. He offered Weber's Euryanthe Overture, Two Chorale Dances of Paul Creston, Schumann's Fourth Symphony, and the premiere of a short novelty, entitled Procession, by the orchestra's first cellist, Frank Miller.

In the symphony, Mr. Cantelli achieved an effect of plastic unity simply by letting it race; there were no concessions to the inherent poetry of the somewhat uneven score, and it bounced right along in decidedly un-Schumannnesque but quite effective fashion. Among latter-day conductors only the late Frederick Stock deemed the Euryanthe Overture worthy of frequent hearing; it was good to have it around again. Mr. Creston's essays are rhythmically insistent, brilliantly colored, but pervaded by a depressing somberness redolent of some mystic ritual. Miller's little super-fanfare manages to be loud without pretentiousness. Mr. Cantelli led all of these with his accustomed skill. His histrionic and almost propulsive ways, however, tended to focus one's awed attention on him rather than the music. Television audiences should be forewarned.

—J. L.

Krasner Gives Schönberg Premiere

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Louis Krasner, violinist. Carnegie Hall, Nov. 29:

Leopold Overture No. 1..... Beethoven
Violin Concerto, Op. 36..... Schönberg
(First New York performance)
Symphony, A Major..... Boccherini
Dances from Galanta..... Kodály

This performance of Arnold Schönberg's Concerto for Violin and Orchestra (1936) was a triumph of courage as well as musicianship for Dimitri Mitropoulos. While the advanced idiom of the work was scarcely greeted with an overflow of warmth from the audience, almost everyone stayed, presumably listened, and offered applause ranging from polite to enthusiastic. All of this was a far cry from Leopold Stokowski's premiere of the work in Philadelphia in 1940, when the articulate disapproval of his audience drove him to an on-the-spot plea for tolerance in listening to "this . . . very complicated music."

At this point it would appear that the piece must have had a fiercer bark than bite. Given the complexity of its harmonic-contrapuntal texture, its thematic continuity seemed to me surprisingly easy to keep pace with; and even when I lost the structural psychology of the work, the pin-point subtlety of the orchestration and the awe-inspiring inventiveness of the figuration were fascinating. The concerto has its moments of more conventional charm and symmetry, too; there are marches, fragments suggestive of romantic song, and straight tunes.

The solo violin part is viciously difficult. A well-known (and sympa-

thetic) violinist commented after the performance that the time and technical experimentation necessary for learning the work would throw off his ease in the orthodox repertory for a good time to come; and Schönberg himself felt that by composing the work he had created the need for "a new kind of violinist." Louis Krasner, who gave the 1940 premiere, was again the soloist, and, judging by the score, he played just about all of it. This in itself was a monumental accomplishment.

This program, with the Overture to Wagner's Tannhäuser substituted for the Beethoven overture, was repeated on the following afternoon, Nov. 30.

—W. F.

Philanthropic Society Offers Music Festival

A Festival of Music, presented by the Federation of Jewish Philanthropies on Nov. 17 to observe its 35th anniversary, drew 15,000 people to Madison Square Garden. Dimitri Mitropoulos conducted the New York Philharmonic-Symphony in his own arrangement of Bach's Fantasia and Fugue in G minor; Rimsky-Korsakoff's Capriccio Espagnol; and Mendelssohn's E minor Violin Concerto, with Yehudi Menuhin as soloist. Hilde Guendel, soprano, sang Musetta's waltz from *La Bohème* and Sempre libera from *La Traviata*. Alicia Markova danced The Dying Swan and, with Andre Eglesky, the pas de deux from *Don Quixote*. George Balanchine's ballet *Symphony in C* was performed by the New York City Ballet, with Leon Barzin conducting the Philharmonic in the Bizet score. Leon Leonidoff, senior producer at Radio City Music Hall, staged the festival on a special seventy-foot stage designed and decorated by Richard Rychtarik, chief scenery designer for Columbia Broadcasting System's television department.

Recitals

(Continued from page 23)
Mozart's Variations on Unser dummer Pöbel mein, Beethoven's Hammerklavier Sonata, Chopin's E major Scherzo, two capriccios and an intermezzo of Brahms, the first New York performance of Four Piano Pieces, Op. 21, by Marion Bauer, and the first performance of William Spielberg's arrangement of Strauss's Schatz-Walzer.

Mr. Fuchs's playing was technically clean and competent. His smooth, cool, and detached style was admirably suited to the Mozart and Chopin works, and to certain passages in the Beethoven. However, since everything was played more or less in the same style, a certain monotony was inevitable.

Marion Bauer's impressionistic sketches—Chromaticon, Ostinato, Toccata, Syncopé—with their piquant rhythms, grotesque harmonies, and contrasting sonorities, were deftly handled by Mr. Fuchs, and in them he achieved the most colorful effects of the evening.

—R. K.

OTHER CONCERTS

ZINAIDA ALVERS, contralto; Town Hall, Nov. 18.
TERRY MURRAY, pianist; Carnegie Recital Hall, Nov. 18.
WALTER FRANKLIN, bass; Carnegie Recital Hall, Nov. 23.

Washington Hears Three Orchestras As Season Begins

WASHINGTON.—A near-capacity audience assembled in Constitution Hall on Oct. 22, when the National Symphony, under the direction of Howard Mitchell, opened its 22nd season with Gladys Swarthout as soloist. Chausson's Poème de l'Amour et de la Mer, which provided the most gratifying moments of the evening, found Miss Swarthout projecting the mood of the cycle with memorable effect. Her first group of arias, including selections from operas by Handel, Haydn, and Rossini, was unfortunately chosen considering her vocal condition.

Mr. Mitchell was clearly within his metier in Haydn's Symphony No. 97. His reading of it was eminently satisfying, but the string-playing was sometimes rough and heavy. The Overture to Wagner's Die Meistersinger was the opening work in the program and Stravinsky's Firebird Suite, the closing one. Both compositions, especially the modern one, exposed the deplorable horn section of the orchestra.

Comparison with the Danish National Radio Orchestra, which appeared here on Oct. 19, was inevitable, since Erik Tuxen closed his program with a hair-raising account of the Stravinsky suite. The visiting ensemble displayed vibrant, transparent tones in all sections, playing equally well under Mr. Tuxen and his associate, Thomas Jensen. Carl Nielsen's Symphony No. 4 seemed excessively long and unrewarding musically to this reviewer, but it did make a good display piece for the extraordinarily disciplined, yet fiery, orchestra. Grieg's haunting Symphonic Dances were given exquisite readings by Mr. Tuxen.

Philadelphia Open Series

On Oct. 28, Eugene Ormandy conducted the Philadelphia Orchestra in the first concert of its 1952-53 Washington season. Rivier's Symphony No. 3, an evocative, lush, and intensely French composition, won immediate approval, as did Virgil Thomson's finely-wrought Five Songs from William Blake. Mack Harrell used his fine voice and excellent musicianship to produce a winning performance of the songs. Beethoven's Symphony No. 7 and Ravel's Daphnis and Chloe Suite No. 2 completed the program, which aroused ovations for the soloist, conductor, and orchestra.

Martha Lipton sang a recital at the National Gallery of Art on Oct. 26. Her program was distinguished by Berlioz' cantata *The Death of Cleopatra* and songs by Britten and Nin. It also held a group of German lieder. The mezzo-soprano's luscious voice was a delight in every group, and her delivery of the Berlioz work, which is of magnitudinous proportions in demands and duration, provided an experience of great impact. Paul Ulanowsky was the expert accompanist.

Brahms's A German Requiem was presented by the Washington and Cathedral Choral Societies and the National Symphony on Oct. 29. Mr. Mitchell conducted, and Phyllis Curtin and James Pease were the soloists. On Oct. 12, the choirs of the New York Avenue Presbyterian Church sang Schubert's Mass in G major, under the direction of Stephen Prusing. Buxtehude's Jesu, Joy and Treasure and Ralph Vaughan Williams' Five Mystical Songs were sung by the Chancel Choir of the National Presbyterian Church on Oct. 26. Theodore Schaefer directed both works, and Harold Ronk was soloist in the Vaughan Williams songs.

—THEODORE SCHAEFER

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New Music Reviews

New Songs and Cycles By American Composers

Samuel Barber's song cycle *Mélodies Passagères*, dedicated to Francis Poulenc and Pierre Bernac, who introduced the work to New York, has now been published. The texts are taken from the Poëms français by the German poet Rainer Maria Rilke. They are: *Puisque tout passe; Un cygne; Tombé dans un parc; Le clocher chante; and Départ.* Barber has always been at his best in his songs, and if these settings are not as melodically inspired or as emotionally evocative as some of his others, they are nonetheless sensitive in coloring and felicitous in verbal and musical accent. As the distinguished French baritone Pierre Bernac sang them, with flawless accompaniments by the composer and pianist Francis Poulenc, they revealed many fine touches of workmanship. These songs should be sung in the original French, but English translations have been included, separate from the musical text. The cycle is issued by G. Schirmer in versions for high and low voice.



Samuel Barber

Five Housman Poems Set

Transparent texture and imaginative coloration are the principal virtues of Five Songs by P. Glanville-Hicks, issued by Weintraub Music Company. Since the texts of the songs are lyrics by A. E. Housman, the simplicity of style is wholly appropriate. Miss Glanville-Hicks has set the words carefully, although her melodic ideas are dry and at times somewhat stiffly pressed. The first song, *Mimic Heaven*, has a sort of pointillist accompaniment in shifting meters, with a vocal line that rises to a sustained A that is effective against the restless piano part. The second song, *He Would Not Stay*, lacks only melodic tension to be profoundly eloquent. It is admirably direct and lyric in style. In the third, *Stars*, the composer's delicate ear for piano sonorities comes into play. The accompaniment twinkles high in the treble, with glissandos adding a glistening effect. In the fourth song, *Unlucky Love*, Miss Glanville-Hicks falls into banality. The accompaniment is saved from bathos only by its dissonance. But the fifth song, *Homespun Collars*, is a clever trick, with an extremely difficult vocal line and a rhythmically perky piano part.

The exquisite poetry of Robert Herrick deserves better treatment than

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high, medium, low

Thomas F. Dunhill

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it has received in Ned Rorem's Flight for Heaven, a cycle for bass voice and piano, dedicated to Doda Conrad, who introduced the songs to New York. The work is issued by Mercury Music Corporation. Rorem has set the following poems: To Music, to blemish his Fever; Cherry-Ripe; Upon Julia's Clothes; To Daisies, not to shut so Soon; Epitaph; Another Epitaph; To the Willow-tree; Comfort to a Youth that had lost his Love; To Anthea, who may command him Anything. Between the eighth and the tenth songs there is a piano interlude, reminiscent of the first song. The essence of Herrick's poetry is verbal felicity, the chiseled phrase and the faultless verbal rhythm. But Rorem's music is rhythmically weak, harmonically commonplace, and emotionally tepid. His setting of words frequently ignores Herrick's accents without substituting musical accents that justify the distortion. The accompaniments are turgid.

William Blake has inspired songs by Sergius Kagen and Paul Nordoff that display wide differences of idiom and conception. Kagen's setting of Memory, Hither Come, for medium voice, is issued by Mercury. The music is dissonant and laconic in style, leaving the major burden of expression to the vocal part, which is rhythmically supple. While it must be admitted that the music is negligible, it does not interfere with the charm of Blake's poetry. For once, the poet dominates. Nordoff's setting of the Song of Innocence, for medium voice, is lush and more conventional in style. Here, the piercing simplicity of Blake's verse is smothered in sentimentality. The song is issued by Carl Fischer.

Kagen's setting of Whitman's I Think I Could Turn and Live With Animals, for bass voice, is issued by Mercury. It is a deliberately grotesque and harmonically sophisticated song that misses the point of Whitman's lines completely in its effort to be different. The vocal line slithers about meaninglessly, and the accompaniment is awkwardly spaced and sonorously ineffective. David Diamond has set Thomas Hardy's terse lyric, My Spirit Will Not Haunt The Mound, for medium voice. It is not one of his good songs, for the vocal line is vague and ineffectual, and the musical ideas of the accompaniment are equally opaque. It is issued by Southern.

R. S.

Sacred Songs

BALES, RICHARD: Mary's Gift (A Christmas Carol) (medium). (Southern). A creditable modern imitation of a traditional style. D'ARTEGA, ALFONSO: When I Lift Up My Heart In Prayer (medium). (Carl Fischer). Thoroughly conventional and sentimental. DONELSON, CHARLES A.: Ave Maria (medium). A devotional but harmonically rather lush setting. FOSTER, MYLES B.: The Souls of the Righteous (medium), arranged by Robert A. Gerson. (J. Fischer). Harmonically labored but essentially simple in feeling.

First Performances in New York Concerts

Orchestra Works

Berg, Alban: Three Orchestral Pieces (New York Philharmonic-Symphony, Nov. 20). Kurka, Robert: The Good Soldier Schweik, Suite for Woodwinds, Brass, and Percussion (Little Orchestra Society, Nov. 24). Miller, Frank: Procession (NBC Symphony, Nov. 29).

Opera

Levine, Julius: The Golden Medal (New York Philharmonic-Symphony, Nov. 22).

Choral

Rameau, Jean Philippe: Quam dilecta tabernacula (Canterbury Choral Society, Church of the Heavenly Rest, Nov. 23).

Concertos

Martin, Frank: Ballade for Cello and Small Orchestra (Little Orchestra Society, Nov. 24). Schönberg, Arnold: Concerto for Violin and Orchestra (New York Philharmonic-Symphony, Nov. 29).

Cello Works

Berger, Arthur: Duo for Cello and Piano (Bernard Greenhouse, Nov. 17).

Violin Works

Calomiris, Manolis: Sonata for Violin and Piano (George and Alice Lykoudi, Nov. 21).

Karyotakis, Theodore: Sonata for Violin and Piano (George and Alice Lykoudi, Nov. 21).

Kazasoglou, George: Sonata for Violin and Piano (George and Alice Lykoudi, Nov. 21).

Kirchner, Leon: Sonata Concertante (Tossy Spivakovsky, Nov. 30).

Piano Works

Bauer, Marion: Four Piano Pieces, Op. 21 (Harry Fuchs, Nov. 30).

Fratkin, Harry: Scherzo (Ray Lev, Nov. 21).

Gianinni, Walter: Modal Variations (Robert Goldsand, Nov. 25).

Haieff, Alexei: Gifts and Semblances for Piano (League of Composers, Nov. 30).

Haufrecht, Herbert: Two Preludes (Ray Lev, Nov. 21).

Kurka, Robert: Lullaby, from Sonata Op. 20 (Ray Lev, Nov. 21).

Michaels, Danny: Workin' For My Livin' (Ray Lev, Nov. 21).

Strauss, Johann (trans., by William Spielberg): Schatz-Walzer, from Zigeunerbaron (Harry Fuchs, Nov. 30).

Zimbalist, Efrem: Impressions—1951 (William Harms, Nov. 25).

HARLING, W. FRANKE: A Song of Thanksgiving (high). (H. W. Gray). Conventional and harmonically banal, but vigorous.

HARRIS, EDWARD: Father, In Thy Mysterious Presence (low). (Galaxy). The music is not as convincing and emotionally direct as the text.

R. S.

Christmas Songs Both Old and New

Nancy Loring has used an old French carol as the basis for her Christmas song, Long, Long, Ago, Upon a Winter Night, with words by C. R. W. Robertson. The charming melody is set for medium voice with becoming simplicity. The song is published by Galaxy Music Corporation, which has also issued Austin C. Lovelace's Song of the Wise Men, for medium voice with piano or organ, and Amy Worth's Like Frosted Snow the Sheep Lay There, for high voice with piano or organ.

R. S.

Sacred Choral Music Listed

ANDERSON, W. H.: Behold the Beauty of the Lord (SATB, organ). (Birchard).

BAKER, ROBERT: Let All the World (SATB, soprano, mezzo-soprano, and baritone solos, organ). (H. W. Gray).

COWEN, FREDERIC H. (arr. by F. M. Calahan): Three Kings Once Lived (SATB, optional mezzo-soprano solo, organ). (FitzSimons).

DAVIS, KATHERINE K.: Our God Is a Rock (TTBB, organ). (Birchard).

FRIEDEL, HAROLD W.: Come, My Way, My Truth, My Life (SATB, a cappella); Communion Service unison, organ). (H. W. Gray).

GOLDSWORTHY, W. A.: Prayer of Humility (SATB, organ). (H. W. Gray).

GOODMAN, JOSEPH: Three Motets for Benediction—O Salutaris Hostia, Jesu, Rex Admirabilis, and Tantum Ergo (SATB, a cappella). (Mercury).

HAINES, EDMUND: Mary Saw Her Son (SSA, soprano and alto solos, a cappella). (Carl Fischer).

HARLING, W. FRANKE: A Song of Thanksgiving (SATB or TTBB, organ). (H. W. Gray).

JAMES, WILL: Alleluia (SATB, a cappella). (FitzSimons).

JOHNSON, HALL, arranger: Cert'ny Lord (SSAATTBB, tenor and bass solos, a cappella). (Carl Fischer).

LEWIS, JOHN LEO: No Distant Lord (SATB, a cappella). (Birchard).

MAGIMSEY, ROBERT (arr. by Norman Luboff): Our Father (The

Lord's Prayer) (SAATTBB, a cappella). (Carl Fischer).

MALIN, DON: Lord of All Being (SAB, organ). (Birchard).

MEANS, CLAUDE: God Bless Thy Year (SATB, a cappella). (H. W. Gray).

PEACE, FRED W. (arr. by Hugh Gordon): Blessed Be the Name of the Lord (SA, organ). (Schmidt).

RAMSEY, VAUGHAN, arranger: A Hymn of Brotherhood (Dutch melody) (SATB, SAB, or TTBB, organ). (H. W. Gray).

RHEA, RAYMOND: Within My Heart There Dwells a Song (SSAATBB, organ). (Birchard).

ROGERS, WILLIAM KEITH: Two Christmas Carols—Gentle Mary and Peace on Earth (SSAA, a cappella). (BMI Canada Ltd.; Associated).

VAN HULSE, CAMIL: Choral Responses—Opening Sentence, Three-fold Amen, Gloria Patri, Sevenfold Amen, and Closing Sentence (SATB, organ). (FitzSimons).

WHITEHEAD, ALFRED, arranger: When Caesar Augustus (SATBB, a cappella). (Carl Fischer).

WHITMER, T. CARL: Behold, I Stand at the Door (SSA, SAB, or SATB, optional solo, organ). (H. W. Gray). Two Christmas Carols—Come With Me and There Were Four Kings (SSA, organ ad lib.). (Schmidt).

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Composers Corner

The new Violin Concerto by the Swiss composer **Frank Martin** was performed by Joseph Szigeti and the Cleveland Orchestra under George Szell on Dec. 4. Fritz Mahler will conduct the Erie Philharmonic in the first American performances of **Fritz Valen's** Concerto for Violin, with Camilla Wicks as soloist; **Knutagard Risager's** Overture for Strings, **Conrad Beck's** Innominate for Orchestra, and **Gaston Brenta's** Arioso e moto perpetuo. **Robert Marvel's** Overture will also be performed for the first time in one of the orchestra's concerts.

The Tucson Symphony, which celebrates its 25th anniversary this season, will be heard in a work entitled An American Symphony, written by its conductor, **Frederick Balazs**, on Feb. 12. Also figuring in Mr. Balazs' programs this year will be **Bloch's** America and new works by local composers **Henry Johnson**, **Robert McBride**, **Jack Lee**, and **Camille Van Hulse**. **Morton Gould's** Spirituals, for string choir, harp, and piano, was included in the orchestra's opening program on Nov. 18.

Three orchestral works by **Mary Howe** have been performed in recent months—Spring Pastoral, by the Harrisburg Symphony, Edwin MacArthur, conductor, on Oct. 9; Stars, by the Chamber Arts Orchestra of Catholic University, Emerson Meyers, conductor, on Oct. 15; and Coulennes, by the orchestra of the American University, George Steiner, conductor, on Nov. 11. In the first of its annual series of concerts the Chorus Pro Musica of Boston, directed by Alfred Nash Patterson, gave the first performances in that city of **Jean Berger's** Brazilian Psalm and **Maurice Duruflé's** Requiem. The world premiere of a new Magnificat by the English composer, **Gerald Finzi**, was given at Smith College in Northampton on Dec. 12 by the Smith College choir, Iva Dee Hiatt, director, and the Amherst College Glee Club, Robert K. Beckwith, director.

On Dec. 8 the newly organized Modern Symphony of the Brooklyn Conservatory of Music, conducted by Christos Vrionides, included in its first program **Aaron Copland's** Outdoor Overture, **Henry Cowell's** Saturday Night in the Fire House, and **Deems Taylor's** Dedication from Through the Looking Glass. Mr. Vrionides also conducted **Gian-Carlo Menotti's** Amahl and the Night Visitors in a concert version presented by the Babylon (N. Y.) Symphony. **Samuel Pratt** played in his Prelude and Aria, for alto flute and harp, and his Chamber Concerto, for harp and woodwind quartet, in a concert sponsored by the Pittsburgh Flute Club on Nov. 23. **Elmo Russ** is transcribing a set of Creole melodies that he noted during his visit to the Sabine section of Louisiana many years ago.

The Hague Residentie Orchestra recently gave four premieres of works by Dutch composers: **Oscar van Hemel's** Violin Concerto; **Géza Frid's** Double Concerto, for two violins; **Hendrik Andriessen's** Symphonic Study, variations on a twelve-tone theme with oboe solo; and **Alphons Diepenbrock's** Electra Suite, arranged by Eduard Reeser. The Rotterdam Philharmonic, under the baton of Eduard Flipse, gave the first performance of Hemel's Third Symphony.

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The Chicago Singing Teachers Guild has announced the sixteenth annual Prize Song Competition for the W. W. Kimball Company prize of \$200. Information on the contest, which closes March 1, may be obtained from David Austin, American Conservatory, 25 E. Jackson Blvd., Chicago 4, Ill.

Mrs. William Cowen, president of the Artists' Advisory Council, announces an award of \$1,000 for a major orchestral work by an American composer. The winning composition will be performed by the Chicago Symphony and must not have been previously performed. The work should be of about twenty minutes duration. Manuscripts may be sent to Mrs. Cowen, 55 E. Washington St., Rm. 201, Chicago 2, Ill. The deadline is Sept. 1.

Aaron Copland was the guest at the first concert in the Meet the Composer series presented by the Silvermine Guild of Artists in Norwalk, Conn., on Nov. 9. The program included Copland's Variations for Piano, his Emily Dickinson song cycle, and his Sonata for Violin and Piano. A brief talk by the composer and an open discussion moderated by **Norman Dello Joio** followed. Future guests will be **Virgil Thomson**, on Jan. 18, and **Douglas Moore**, on March 8.

Unknown Borodin Work Given Premiere in Russia

The Soviet press has disclosed the discovery of a sonata for cello by Alexander Borodin. The *Evening Moscow* reported that the hitherto unknown work, believed to have been written during the composer's stay in Heidelberg from 1859 to 1862, was performed for the first time by Yakov Slobodkin and Arnold Kaplan at Moscow Conservatory.

J. Fischer Announces New Executive Personnel

Joseph A. Fischer has been elected president of J. Fischer & Bro., publishers of religious and educational music. Other newly appointed officers in the firm are Eugene H. Fischer, vice-president; Robert J. Fischer, secretary-treasurer; and Carl G. Fischer, assistant secretary.

League of Composers Elects Honorary Chairman

The board of directors of the League of Composers elected Mrs. Arthur M. Reis as its honorary chairman at a meeting held on Nov. 25. Mrs. Reis was for 25 years chairman of the board and has been active in special projects and league commissions.

Publications Executive To Conduct Editing Course

Felix Greissle, director of publications of Edward B. Marks Corporation, will deliver a series of lectures at Columbia University on the editing of music. The course is intended as a practical seminar for music students who are preparing to enter the field of music publishing and for those engaged in it.

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Metropolitan Opera

(Continued from page 6)

lovely voice, rather small but mellifluous and well under control. Mr. Merrill's Rigoletto was again superbly sung, but there remain objections to his histrionics. Roberta Peters was again an excellent Gilda. One may not have liked the quality of her voice, but she handled it wonderfully well: The Caro Nome, for instance, was a model of poise and projection. The lesser roles were capably dispatched, in particular the Sparafucile of Jerome Hines, and Alberto Erede merited a word for his fast and firm pace. The production never bogged down for a moment.

—J. L.

Madama Butterfly, Nov. 22

The season's first performance of Puccini's Madama Butterfly offered a vivid illustration of how the presence of a great artist in a cast will raise the level of the entire ensemble. As soon as Victoria de los Angeles made her entrance as Cio-Cio-San, everyone on stage seemed to sing better; and throughout the evening the beauty of her vocalism and the sincerity of her acting brought distinction to a performance that might easily have sunk into routine. Few, if any, artists in my experience have sung the role of Butterfly with such exquisite detail and variety of color. Only two factors were lacking to make this a supremely satisfying performance: complete security in climaxes and a warm, ample tone in the ringing top phrases. Miss De los Angeles is so impeccable a singer in most respects that I feel confident she will solve this problem and use her magnificent voice as well in these climactic passages as she does everywhere else in the score.

When she rushed at Goro to threaten him with the knife, in Act II, she injured her ankle by stepping off the platform at the side of the stage instead of coming down the steps. But she did not allow the pain and surprise to interfere with her performance, and the audience rewarded her pluck with a tremendous burst of applause soon afterwards, when she completed the exciting passage beginning "Tutti han mentito!", in which Cio-Cio-San asserts her triumphant belief in Pinkerton's loyalty. During the intermission between Acts II and III, a doctor bandaged Miss De los Angeles' foot and ankle, and in Act III the only sign that she gave of her injury was at the close, when she did not force her way to the child's side as she died but remained at the back of the stage at the top of the steps. The injury was later discovered to include a broken bone, and the soprano was forced to cancel some of her future engagements.

In general, Miss De los Angeles' acting had improved both in poise and power of conviction since last season. The love scene in Act I was enacted with a gratifying refinement, free from any suggestion of the vulgar wrestling match that the Metropolitan has been known to condone in this scene.

Brian Sullivan, in the role of Pinkerton, offered some vital singing in the climaxes. He needs to work hard both on the dramatic and vocal aspects of the part, however, if he is to achieve distinction in it. His voice had a sentimental inflection, at times almost a whimper, that became an annoying mannerism. Mr. Sullivan does not always sing this way, and if he thinks that whining will make him sound like an Italian tenor, he is mistaken. At times he forced his voice on top tones. Dramatically, he was stiff in the role, holding his hat in his hand throughout Pinkerton's outburst of remorse in Act III. Yet there were passages that seemed to indicate that Mr. Sullivan could far surpass

his present performance. He has a fresh young voice and the looks and personality for it, and there were moments when he sang excitingly, with true feeling for Puccini's line and color. Frank Valentino's performance as Sharpless was well routined and acceptable, if a bit pale.

Margaret Roggero was a comely Suzuki, at her best vocally in the ensembles with Cio-Cio-San. The others in the cast were Laura Castellano, who took the role of Kate Pinkerton for the first time at the Metropolitan; Alessio de Paolis, always an admirable Goro; George Cehanovsky, who made Yamadori believable instead of ruining the role by clowning it; Osie Hawkins, who did ruin the role of the Bonze by clowning it; and Alger Brazis, as the Imperial Commissary.

Fausto Cleva conducted superbly, with fluid tempos and constant care for Puccini's richly-hued orchestration. The chorus, also, was in its best form, especially in the off-stage passages, sung with luminous tone quality.

—R. S.

Lohengrin, Nov. 24

The singers in the first performance of Wagner's opera were heard again in this third performance. They included Eleanor Steber, as Elsa; Margaret Harshaw, as Ortrud; Hans Hopf, as Lohengrin; Sigurd Bjoerling, as Telramund; Arthur Budney, as the Herald; and Josef Greindl, as King Henry. Fritz Stiedry conducted.

—N. P.

Tosca, Nov. 25

Richard Tucker made his first appearance as Cavaradossi this season in the third performance of Tosca, and his reliable vocalism was a constant source of pleasure throughout the evening. Herta Glaz also sang the part of the Shepherd for the first time this season, replacing Margaret Roggero, who was indisposed. The remainder of the cast, including Dorothy Kirsten and Paul Schoeffler, had participated in earlier performances. Fausto Cleva conducted.

—A. H.

Madama Butterfly, Nov. 27

Victoria de los Angeles' accident in the earlier performance of Madama Butterfly made it impossible for her to appear in this, the second performance, and she was replaced by Licia Albanese, who made her first appearance with the company this season. Miss Albanese's characterization was again appealing and meticulous in detail, but she seemed to be saving herself vocally, and much of her singing did not cut through the orchestral fabric. When she could be heard, however, her tones were pure and pleasing. Paul Franke and Lawrence Davidson sang the parts of Goro and the Imperial Commissary, respectively, for the first time this season. Brian Sullivan as Pinkerton, Margaret Roggero as Suzuki, and Frank Valentino as Sharpless, were the leading members of the otherwise familiar cast. Fausto Cleva was the conductor.

—A. H.

Rigoletto, Nov. 28

In the season's third performance of Verdi's Rigoletto, Giuseppe Valdengo took the title role for the first time at the Metropolitan. Mr. Valdengo had been heard as Rigoletto with the New York City Opera some years ago. His performance on this occasion was very dramatic, a bit too much so in Act III, in which he tipped over two or three chairs and almost upset Eugene Berman's handsome table. But Mr. Valdengo made his points, even if he drove them home too heavily at times. His singing was variable, full and resonant at its best, but unsteady in

some passages. Both he and Roberta Peters made Gilda's death scene quite touching. Ferruccio Tagliavini was again heard as the Duke. Three singers appeared in their roles for the first time this season; Lubomir Vichegonov, as Sparafucile; Herta Glaz, as Maddalena; and Gabor Carelli, as Borsa. The others in the cast, in familiar roles, were Thelma Votipka, Norman Scott, Clifford Harvuo, Lawrence Davidson, Paula Lenchner, Margaret Roggero, and Algerd Brazis. Alberto Erede conducted vigorously.

—R. S.

La Forza del Destino, Nov. 29, 2:00

Jerome Hines, appearing as Padre Guardiano, was the only newcomer to the cast in the third performance of the Verdi opera. The rest of the cast was the same as on opening night, with Zinka Milanov as Leonora, Richard Tucker as Don Alvaro, Leonard Warren as Don Carlo, Mildred Miller as Preziosilla, Gerhard Pechnner as Fra Melitone, Laura Castellano as Curra, Algerd Brazis as the Surgeon, and Lubomir Vichegonov as Leonora's father. Mr. Hines looked sternly benign and sang with beautiful, rich tones, making a good impression as far as he went. More accentuation and dynamic variety would have given his vocal line more dramatic emphasis and the character more forcefulness. Fritz Stiedry again conducted.

—R. A. E.

Carmen, Nov. 29

Carmen received its second performance of the season with the same cast that appeared in the first one. Risé Stevens, Nadine Conner, Mario del Monaco, and Frank Guerrera were heard in the leading roles, and Fritz Reiner conducted.

—N. P.

Series Given At Dumbarton Oaks

WASHINGTON, D. C.—Three concerts under the direction of Alexander Schneider and Ralph Kirkpatrick, assisted by Irmgard Seefried and a chamber orchestra, were given at Dumbarton Oaks from Dec. 7 to 9. The first program in the subscription series, sponsored by the Research Library and Collection of Harvard University, was devoted to the works of Haydn and Mozart. Works by members of the Bach family figured in the second concert, and the third was an all-Mozart program.

Mr. Kirkpatrick performed the C minor and F major piano concertos of Mozart on a reconstruction of an eighteenth-century piano. Miss Seefried was heard in Bach's cantata, Von der Vergnügen, and three Mozart arias.

Detroit Symphony To Tour in 1954

DETROIT.—The Detroit Symphony, conducted by Paul Paray, will undertake an extensive five-week tour of the East, beginning in January, 1954. Under the exclusive management of the National Concert and Artists Corporation, this will be the first major tour the orchestra will have made since its reorganization in 1951 under the Detroit plan of broad community backing. Among other engagements, the orchestra will give concerts in New York and Washington, D. C., and will spend a full week in Florida.

In addition to its regular programs, Walter Poole, associate conductor of the Detroit Symphony, will conduct the orchestra in a series of young people's concerts during the tour.

Gary Graffman Marries Naomi Helfman

Gary Graffman and Naomi Helfman were married on Dec. 5 in New York, where the pianist and his wife will make their home.

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The New York Philharmonic-Symphony, in co-operation with the Board of Education of the City of New York, has embarked upon a new educational project calling for the playing of concerts for student audiences in the city's high-school auditoriums. The distribution of tickets, for fifty cents each, is handled by the schools, which also make efforts to prepare the students in advance for intelligent listening at the concerts. Wilfred Pelletier conducted the first program, given on Dec. 10 at the Prospect Heights High School, in Brooklyn. Subsequent concerts will be played in the boroughs of Queens, Manhattan, and the Bronx. Another educational venture has been undertaken by the New York Public Library, which will present an exhibition next May of children's paintings and drawings inspired by music played in the various series of young people's concerts.

New York University's division of general education will offer two music courses next semester in its adult evening studies program. Rudolph Schramm is to teach a course in piano improvisation, and David Randolph will give a series of lectures on the Beethoven quartets and other chamber music.

The Mannes Music School is presenting its orchestra in ten concerts during the current academic year. Carl Bamberger is conducting the ensemble in all of the programs, which will include one to be broadcast in the annual WNYC American Music Festival, two for children, two devoted to the presentation of concertos (with faculty members and students as soloists), one given over to the presentation of an opera in concert form, and one devoted to Viennese music.

Queens College presented its opera workshop in a performance of Weill's The Boy Who Said Yes on the afternoon of Dec. 12. Saul Lillenstein conducted, and Marianne Hales was the stage director. In the evening of the same day, Saul Novack conducted the Queens College Orchestral Society in a concert that included works by Mozart, Mendelssohn, Barber, and Johann Strauss, in addition to Boccherini's Cello Concerto in B flat, the solo part of which was played by Alexander Kouguell.

The American Guild of Organists has announced the opening of its third national organ-playing competition, the finals auditions of which will be held in Minneapolis during the summer of 1954. The contest is open to any organist who will not be over 25 years of age on Jan. 1, 1953. Although the winner of the 1952 competition received awards totaling \$2,000, no cash prizes for the 1954 winner have been announced thus far by the contest committee. The winner will be presented in a solo recital at the organization's 1954 national convention and will receive a bronze plaque. Further information may be obtained from local chapters of the American Guild of Organists or from its national headquarters at 630 Fifth Avenue, New York 20, N.Y.

The Violin Teachers' Guild held a meeting at the Norfleet School in New York on Dec. 13 and heard a program of music by Bach, Beethoven, and Karl Weigl played by Max Pollikoff, violinist; Kermit Moore, cellist; and Claude Frank and Abba Bogin, pianists.

Samuel Margolis has four pupils—Delia Riga, Jean Madeira, Robert Merrill, and Jerome Hines—appearing

with the Metropolitan Opera Company in leading roles this season.

Solon Alberti's pupil Jewel Johnson will go to Europe in January to fill opera and concert engagements. Stanley Propper, bass, is now on tour with the Chortock Gilbert and Sullivan Company, and George Sawtelle, tenor, will again be soloist in a show at the Radio City Music Hall. Ruthabel Rickman sang the part of Mimi in a recent performance of La Bohème given by the Amato Opera Theatre; Rose Mary Tiernan is a member of the Trinity Church Choir, which broadcasts every Sunday morning; Anita Halgen is soloist at the Zion Evangelical Lutheran Church in Brooklyn; and Harriet Chaskell sings at the Old Roumanian Club in New York.

Werner Singer, coach and accompanist, and his wife, Paola Novikova, teacher of singing, have reopened their studios after returning from a four-month trip to Europe. Mr. Singer will tour again this season as accompanist for Ferruccio Tagliavini and George London.

Chicago

Roosevelt College presented its sinfonietta in a program of chamber music on Dec. 12. Reiner Lindland sang in Britten's Serenade for Tenor, French Horn, and Strings, and Raymond Niwa was soloist in Bach's Violin Concerto in A minor. Barber's Adagio for Strings and Tchaikovsky's Serenade for Strings were also included in the program, which was conducted by Morris Gomberg.

The American Conservatory of Music's opera workshop gave the first Chicago performances of Bohuslav Martinu's The Comedy on the Bridge, Charles Hamm's The Monkey's Paw, and Lockrem Johnson's Songs on Leaving Winter in programs given on Dec. 9 and 10 under the direction of Barre Hill. Claude Pascal's La Farce du Contrebardier was also presented.

Northwestern University's A Capella Choir sang Schütz's The Christmas Story in a pair of Christmas concerts given on Dec. 7. The accompaniments were provided by Dorothy Lane, harpsichordist, and a small orchestra, and the performances were conducted by George Howerton, dean of the school of music.

The Crescendo Musical Club has announced the winners of its fourth contest for young musicians in Chicago. Willard Straight, pianist, and Delmer Schroer, baritone, each received an award of \$100 to be used for musical education. Shirley Norberg, a teacher of violin at North Park College, was a third winner.

Other Centers

The 1953 Marguerite Long-Jacques Thibaud International Contest will be held in Paris next June. Violinists and pianists between the ages of fifteen and 32 on Jan. 1, 1953, are eligible to enter the competition. Complete information may be obtained by writing to the Secretariat General du Concours, 46 Rue Molitor, Paris 16, France.

The University of Kansas has engaged Hans Schwieger, conductor of the Kansas City Philharmonic, to conduct a series of student opera productions at the school next spring.

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Among the works scheduled for production are Louis Mennini's The Well and Arthur Benjamin's Primadonna. The stage director will be John Newfield, a faculty member, who will also stage the operas given by the Kansas City orchestra next spring.

Oberlin College's large choral organization, the Musical Union, and the Oberlin Orchestra performed Bruckner's Mass in F minor on Dec. 7. The soloists were Sara Carter, Lois Fisher, Paul Knowles, and Howard Hatton, and the conductor was Maurice Kessler. In appreciation of this and other performances of the work, and in recognition of the formation of the college's Bruckner-Mahler Circle, the Bruckner Society of America presented a set of Bruckner and Mahler recordings and scores to the school. On Dec. 9, Beveridge Webster supplemented the concert he gave in the Oberlin Artist Recital Series with an afternoon lecture-recital on contemporary piano music for students and faculty members. He played two sonatas by Roger Sessions to illustrate his remarks.

The New England Conservatory of Music has announced that the Eleanor Steber Graduate Award of \$500 was given to Jane Schleicher, soprano, who is engaged in graduate work at the school. Alice Farnsworth, now in Europe on a Frank Huntington Beebe Award, made her operatic debut as Aida in Bergamo, Italy, on Oct. 11. At a recent meeting of the board of trustees, the title of the school's administrative head was changed from director to president. The position is held by Harrison Keller.

The University of Illinois held its fifth annual Illinois All-State Music Activity on Nov. 27 and 28. The orchestra was conducted by Ralph E. Rush, of the University of Southern California; the senior band by Clarence Sawhill, of the University of California at Los Angeles; the underclassmen's band by Melvin Balliett, of Chicago; and the chorus by Paul Young, of the University of Illinois.

The University of Texas has given 1952-53 music scholarships to thirteen students through its Fine Arts Foundation, which was established by the board of regents in 1950 to provide an agency for the acceptance and distribution of private contributions for

the encouragement of the arts. The College of Fine Arts itself has contributed to the foundation by presenting benefit concerts, and students and faculty members have donated both time and money to build the fund.

Bethany College, in Lindsborg, Kan., presented a student production of Menotti's Amahl and the Night Visitors on Nov. 21. The opera was sponsored by the local active and alumnae chapters of Sigma Alpha Iota, and the profits from the performance were applied to the Sigma Alpha Iota Foundation Fund.

The Los Angeles Southeast Negro Symphony and Opera Association, a new organization, is being conducted by Henri Elkhan, former president of the Elkan-Vogel Music Publishing Company and associate conductor of the Dra-Mu Opera Company in Philadelphia.

Folk Music Festival Planned for Ohio School

WILMINGTON, OHIO. — Wilmington College will sponsor its sixth International Folk Festival on its campus here from Feb. 27 through March 1. Thor Johnson and Willis Beckett will be guest conductors for a program given by the Ohio High School Folk Chorus and Orchestra, which is to include the first performance of Henry Cowell's Symphony No. 8. The work is dedicated to the Society of Friends and the Wilmington Festival. Another program will be dedicated to the State of Ohio's sesquicentennial celebration.

Beckett Orchestra Plays For Hackensack Children

ENGLEWOOD, N.J. — A children's concert was given by the Wheeler Beckett Orchestra of New York under the auspices of the Bergen County Branch of the New York Youth Concerts Association, Inc., on Nov. 20 in the Fox Theatre, Hackensack. Mr. Beckett conducted the orchestra in a program of works by Thomas, Mozart, Bizet, Saint-Saëns, and Chabrier.

Hungarian Quartet Ending European Tour

The Hungarian Quartet is now rounding out an itinerary of nearly a hundred European recitals, including a Beethoven cycle that involved six consecutive appearances in Brussels. Before embarking on its forthcoming American tour, the group will be heard in New York on Jan. 6 in Washington Irving High School.

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Two Versions of Carmen Are Presented In Early Opera Season in Philadelphia

By MAX DE SCHAUENSEE

OPENING event of the Philadelphia operatic season was the performance of Carmen by the Philadelphia-La Scala Opera Company at the Academy of Music on Oct. 23. Jean Madeira sang the title role with amplitude of voice, but she overacted, lessening the dramatic effect she is capable of making. The rest of the cast was nothing to rave about: Louis Mannard was a woefully weak Don José, and Elena Giordano not ready yet for the taxing Micaela aria. Norman Scott was a Toreador minus bravado. Carlo Moresco, with much against him, nevertheless pulled things along in fiery fashion.

On Nov. 6, the same company put on La Traviata at the Academy. Lucia Evangelista, once past the vocal vortices of Sempre libera, gave a very fine account of herself as Violetta. Giacinto Prandelli's Alfredo had a touch of real vocal distinction, and Frank Guarneri's Germont was the best thing he has done here. He sang with great restraint and care. Michael Lepore did a nice job conducting the opera.

The Philadelphia Civic Grand Opera Company made its seasonal bow at the Academy on Nov. 11 with Madama Butterfly. Giuseppe Bamboschek conducted an authoritative performance, and Tomiko Kanazawa, Japanese soprano, brought authenticity and a charming voice to the title role. Walter Fredericks was a manly, strong-voiced Pinkerton, and Cesare Bardellini an admirable Sharpless. Lucille Browning was her sympathetic self as Suzuki.

On Nov. 18, the Metropolitan Opera Association inaugurated its Philadelphia season at the Academy of Music with La Forza del Destino. The cast was identical with that of the New York opening, except that Jerome Hines was the Padre Guardiano instead of Cesare Siepi. Zinka Milanov was in unusually fine voice and was given an ovation after Pace, pace, mio Dio.

Weede Admirable as Rigoletto

The Philadelphia-La Scala group resumed its activities on Nov. 27 with a routine Rigoletto. Above routine, however, was the savage and admirably projected Rigoletto of Robert Weede, who was in fine voice. Giacinto Prandelli was an admirable Duke, except for lack of true brilliance at the very top of his scale. Alicia de la Cruz, a 20-year old Paganian, sang Gilda with overvibrant, edgy tones. Her voice had quite a bit of power, as coloratura voices go. Carlo Moresco conducted with authority, and Milton Cross was the between-the-acts commentator.

On Nov. 29, Charles L. Wagner invaded the city with his streamlined, not too convincing Carmen. Lydia Ibarrondo was an unusually chest-voiced and violent heroine, and Albert Dehayne a passable Don José. Frank Cappelli sang solidly as the Toreador, and Beverly Sills was an acceptable Micaela. Ernesto Barbini conducted.

On Oct. 31, the Philadelphia Orchestra opened its Brahms cycle, employing its concertmaster and first cellist, Jacob Krachmalnick and Lorne Munroe, to play the Double Concerto. A splendid performance was heard. Eugene Ormandy, who conducted, also listed the Fourth Symphony and the lovely Serenade in D major.

At the orchestra's next appearance,

Eugene Ormandy presented Lelia Gousseau, French pianist, in the Schumann Piano Concerto, which she performed admirably. Villa-Lobos Bachianas Brasileiras No. 1 and the César Franck Symphony flanked the concerto.

The orchestra's student concert on Nov. 10 had Eleanor Steber as soloist. In an unusually prodigal mood she tossed off the Czardas from Fledermaus, an aria from Niclai's The Merry Wives of Windsor, and Marietta's song from Korngold's Die Tote Stadt.

On Nov. 14, Eugene Ormandy presented Arthur Honneger's Jeanne d'Arc au Bûcher with the same forces he assembled in New York. The unusual and large-scale work left a deep impression on the Philadelphia audience. The orchestra's next concert, on Nov. 21, featured Isadore Freed's Symphony No. 2, for brass instruments, which left the audience luke-warm, despite ingenuity of writing. Gyorgy Sandor played Chopin's E minor Piano Concerto in distinguished fashion in this concert. Respighi's Arie di Corte was also on the program.

Negro Opera Stages Samson

On the same day the Dra-Mu Opera Company presented a very convincing performance of Samson and Delilah, at the Academy. Sung in English, with Vera Little, Lawrence Watson, Gayla Glenn, and William A. Smith in the principal parts, the evening was a triumph for all concerned. Vernon Hammond's fine conducting and Doris Doree's illuminating stage direction were outstanding.

On Nov. 20, the Boyd Neel Orchestra of London appeared at the Academy, with Jennie Tourel as soloist. Miss Tourel sang with her accustomed finesse works by Chausson, Offenbach, Rossini, Bach, and Purcell. The Boyd Neel group showed excellent qualities in a Mozart symphony and in a Vivaldi concerto.

The Danish National Radio Orchestra and Erik Tuxen, conductor, delighted a large audience on Nov. 24 with Stravinsky's Firebird Suite and Carl Nielsen's Little Suite for Strings. Eugene Ormandy appeared as guest conductor, leading the Danish musicians in a bang-up performance of Brahms's First Symphony.

On Nov. 28, Mr. Ormandy and the Philadelphia Orchestra gave an all-Tchaikovsky program, including the Serenade for Strings, a suite from The Sleeping Beauty, and the Fifth Symphony.

Chamber music was served in this city in the last six weeks by the New Chamber Orchestra, with an all-Mozart program conducted by Ifor Jones at Town Hall on Nov. 2. They played the Symphony No. 21 and the Divertimento in F major. The String Quintet in C minor was offered by the Curtis String Quartet and Phyllis Huston. On Nov. 5, the Curtis String Quartet opened its Free Library of Philadelphia series before a very large audience. The program consisted of the Mozart Quartet in D major, K. 155; the Hindemith Quartet No. 1; and the César Franck Quartet in D major. The playing was of high caliber.

Vienna Group Honors Conductor

Herbert van Karajan has been awarded the Ring of Honour of Vienna's Society of the Friends of Music in appreciation of his "activities in the interest of Viennese music".

MUSICAL AMERICA

Books

New Edition Of Thomas Morley Book

A PLAIN AND EASY INTRODUCTION TO PRACTICAL MUSIC. By Thomas Morley. Edited by R. Alec Harman. Foreword by Thurston Dart, New York: W. W. Norton, 1952.

Philomathes: But supper being ended and music books (according to the custom) being brought to the table, the mistress of the house presented me with a part earnestly requesting me to sing; but when, after many excuses, I protested unfeignedly that I could not, every one began to wonder; yea, some whispered to others demanding how I was brought up, so that upon the shame of mine ignorance I go now to seek out mine old friend Master Gnorimus, to make myself his scholar.

This quotation from the dialogue on the first page of Thomas Morley's book is not only an excellent example of the flavor of its prose but also a revelation of the cultural life of Shakespeare's England and the importance of music at that time. Music was not principally a passive pleasure, as it is in our own society, but an artistic activity in which the rules were considered more important than those of today's bridge game, and part books (Cantus, Altus, Tenor, and Bassus) inspired greater reverence than the four hands at a bridge table.

Here for the first time in recent years is a new edition of Morley's book, which can be read with profit and pleasure by the student of sixteenth-century polyphony, the average musician, and the enlightened layman. Edited with careful insight by R. Alec Harman, it can be used as a ready reference for almost any question pertaining, in a general way, to sixteenth-century music and, in particular, to Morley's own music. (Included are some of his latest and best works not to be found elsewhere.) While the original language has not been tampered with, spellings and punctuation have been modernized; and expressions no longer in active use are paraphrased in footnotes.

Musical revisions are more extensive. All of Morley's musical examples have been transcribed into modern notation, using only treble and bass clefs. Choral music in parts has been rearranged in score, although several facsimile pages of the original 1597 edition are reproduced. As a result of uniform barring, fidelity to the meter and flow of the individual melodic line is sometimes sacrificed. Another debatable point is exemplified by the transcription of the canzonet on page 98, where a further reduction of note values in the proportion of 1:4, instead of the 1:2 that Harman employs, would better express the natural pulse of the music.

Annotations for each of the book's three parts now follow the individual part directly, instead of being lumped together at the end of the volume. Music easily found elsewhere in modern score is omitted.

Thurston Dart's interesting foreword sets the scene of musical England in the reign of Elizabeth I and presents factual information about Morley and his long-lived primer.

—VICTOR YELLIN

Musical Discussions In a Lighter Vein

FANFARE FOR 2 PIGEONS. By H. W. Heinsheimer. Garden City, N. Y.: Doubleday, 1952. \$2.75.

The author of this entertaining volume of musical chit-chat is director of symphonic and dramatic repertory for the music-publishing firm of G. Schirmer. Some of the material used in it had appeared in magazines, and

Mr. Heinsheimer has not attempted to change its breezy style and discursive character. He has set out to amuse rather than to instruct or to inform, and in most of the chapters he has succeeded, imparting considerable information in the process. The most serious, and the best, section of the book, called *Cortège*, is devoted to Béla Bartók. It includes a moving account of his last years and tragic death. But the section called *Juncheon at Sacher's*, recounting the freakish accidents and the tribulations of publishers in connection with international copyrights, is hilariously funny, and several other chapters reveal a keen sense of humor. Fanfare for 2 Pigeons boasts little organization or concentration, but it is far more readable and stimulating than many a longer, more pretentious musical tome.

—R. S.

A Biography of Tovey Based on His Letters

DONALD FRANCIS TOVEY. By Mary Grierson. New York: Oxford University Press, 1952. \$5.

No one who has read Tovey's brilliant Essays in Musical Analysis could help feeling a strong curiosity about the personality of so profound and idiosyncratic a scholar. This biography has been written by one of his friends and associates in Edinburgh, where he held the Reid Professorship of Music at Edinburgh University and conducted the Reid Orchestra for 25 years. Miss Grierson has quoted copiously from Tovey's letters and from the letters he received from Pablo Casals, Albert Schweitzer, Joseph Joachim, and other friends and colleagues.

From his earliest years, Tovey was devoted heart and soul to music, although he went dutifully to Oxford. He was an accomplished pianist, a master of counterpoint, and an omnivorous student at an age when most boys cannot be dragged into the house to practice. Throughout his life he was indefatigable as a composer, pianist, conductor, scholar and educator. His musical memory was legendary, and his mastery of musical structure in the classical tradition well-nigh complete. Yet he was by no means a grim or a colorless character. His opinions were strong, his convictions deep, and his temper occasionally explosive. Miss Grierson writes always in a respectful and protective vein, but she has given many glimpses of Tovey's amusing mannerisms and peculiarities, such as his habit while conducting "in slow and quiet passages—of grasping the knob of the rostrum in his left hand, gently crossing his right foot over his left, and allowing the music to flow on under the lightest of beats. This looked shockingly bad, but the result was often a surprisingly serene and smooth piece of playing."

—R. S.

A Practical Treatise About Orchestration

THE TECHNIQUE OF ORCHESTRATION. By Kent Wheeler Kennan. New York: Prentice-Hall, 1952.

This text-book by Kent Kennan, who is a gifted composer as well as professor of music at the University of Texas, can be recommended heartily not only to schools and colleges but to individual students. Admirably organized, concise, and well-written, the book offers an excellent grounding in orchestration, while enriching the student's general musical understanding and giving him experience with the special problems to which he may proceed after mastering the fundamentals.

In his preface Mr. Kennan gives some convincing reasons why there is a place for new books on orchestration. Instruments and orchestration are constantly changing, so that certain aspects of the older standard treatises are bound to become outmoded. He mentions as examples the

lists of trills unplayable on the wood-winds that recent improvements in the construction of the instruments have made practical. Pedal timpani, mentioned as a rarity in the older books, are now to be found in all professional orchestras. Furthermore, most of the standard texts on orchestration are based on European practice. Mr. Kennan's book is oriented to American conditions and "aims at preparing students in this country for the actual situations they will meet when they are called upon to make practical use of their knowledge of scoring". But there is nothing narrow or provincial about this textbook.

Another point that Mr. Kennan makes is especially persuasive. "Many of the most complete and scholarly works on orchestration were conceived as reference works and consequently are not well suited to teach-

ing needs. They tend to include a mass of historical and technical detail that the student cannot possibly absorb at a time when his attention must be devoted to practical fundamentals." Nonetheless, Mr. Kennan calls attention to these more elaborate treatises and specialized works, so that the student will know of them.

The main emphasis of this book is on the full symphony orchestra, but some of the problems of scoring for school orchestras are mentioned, and a short but extremely helpful chapter is devoted to that subject. Among the many admirable features are a list of foreign names for instruments and orchestral terms; a list of the ranges of the instruments, both possible and practicable; a critical bibliography of works on orchestration; and a well-organized index.

—R. S.

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Stockholm Opera and Ballet

(Continued from page 5)
performed. Birgit Nilsson's magnificent Marschallin and Sven Nilsson's excellent Baron Ochs enchanted the audience, which included the kings and queens of Sweden and Denmark.

On Oct. 25 two new works were added to the ballet repertory — a charming trifle by Birgit Cullberg called Serenad, based on the Swedish composer Dag Wirén's exquisite Serenade for String Orchestra; and an abstract ballet by Björn Holmgren called Suite Classique, to music by Edouard Lalo. Björn Holmgren has long been an appreciated premier danseur at the Stockholm Opera. This was his debut as a choreographer, and the ballet was a great success. The highly artistic composition was pure in line and movement and the different solos were extremely well adapted to the gifts of the various dancers. Ellen Rasch, Gunnar Lindgren, Elsa Marianne von Rosen, Mariane Orlando, and Björn Holmgren took the leading parts. Bertil Bokstedt conducted both ballets knowingly.

The world premiere of Ture Rangström's posthumous opera, Gilgamesj, finally took place at the Royal Opera in Stockholm on Nov. 20, five years after the Swedish composer's death.

The story is based on the ancient Babylonian epic, which dates back beyond 2000 B.C. In Ebbe Linde's libretto, Gilgamesj, the mighty king of Uruk, hears about Engidu, a man as strong as a lion who lives in the woods, where he does nothing but enjoy his friendship with the animals, whom he protects. Gilgamesj wants to meet Engidu in combat, but no warriors can capture him. The king sends Ailah, a temple maiden, to seek the wild man out. Engidu and Ailah fall in love, and when she returns to Uruk he follows her.

Gilgamesj, the personification of intellectual strength, and Engidu, that of sentiment, fight but are unable to conquer one another. They form instead an inseparable union, and together they conquer the world and defy the gods. Ishtar, the goddess of love, tries in vain to seduce Gilgamesj, and in revenge causes the death of Engidu. Gilgamesj renounces his earthly power and, as in the story of Orpheus and Eurydice, enters the kingdom of death in search of Engidu.

The chorus, directed by Arne Sunnegardh, has an important part in the opera, commenting on the drama in

passages of overwhelming beauty, and there is a narrator, superbly spoken by Anders Näslund, who explains the intrigues.

Rangström's score is personal and unconventional. Often inspired, it sounds magnificent much of the time. But it is not dramatic, and the orchestration is uneven. (Rangström had completed about a third when he died, and John Fernstrom finished the scoring.) In the stage production several scenes emerged with vivid splendor, but the work remains more an oratorio than opera. The drama is turned inwards too much of the time.

Herbert Sandberg conducted with obvious understanding of the score's values. George Hartmann provided many excellent groupings and some fine lighting in his staging, but the first appearance of Engidu was unfortunately ridiculous—he was shown relaxing under two palm trees like a combined Samson, Siegfried, and Papageno, yodeling to the birds. Birger Bergling's settings were generally good, but Ulla Glaeser's costume designs were poor.

Ishtar was brilliantly sung by Siv Ericsdotter, soprano, and Conny Söderstrom was convincing in the tenor role of Engidu. Eva Prytz sang the difficult soprano part of Ailah accurately. Eric Saedén, baritone, made his operatic debut in the taxing role of Gilgamesj, originally written for Joel Berglund. He had genuine dramatic talent and a strong stage personality, but his fine voice was poorly produced.

**Mrs. MacDowell Feted
At Waldorf Dinner**

Although Mrs. Edward MacDowell was unable to attend the dinner given in her honor at the Waldorf-Astoria on Nov. 21, by means of a tape recording she was able to express her gratitude to those who had contributed in the recent campaign for funds to support the MacDowell Colony in Peterborough, N. H. Over \$30,000 was raised for the colony founded 45 years ago by Mrs. MacDowell to provide artists, writers, and composers with a quiet environment in which to work.

Among the performing artists who contributed their services in an after-dinner concert were Gladys Swarthout, Barbara Gibson, John Corigliano, Maurice Eisenberg, John Kirkpatrick, and Arpad Sandor.

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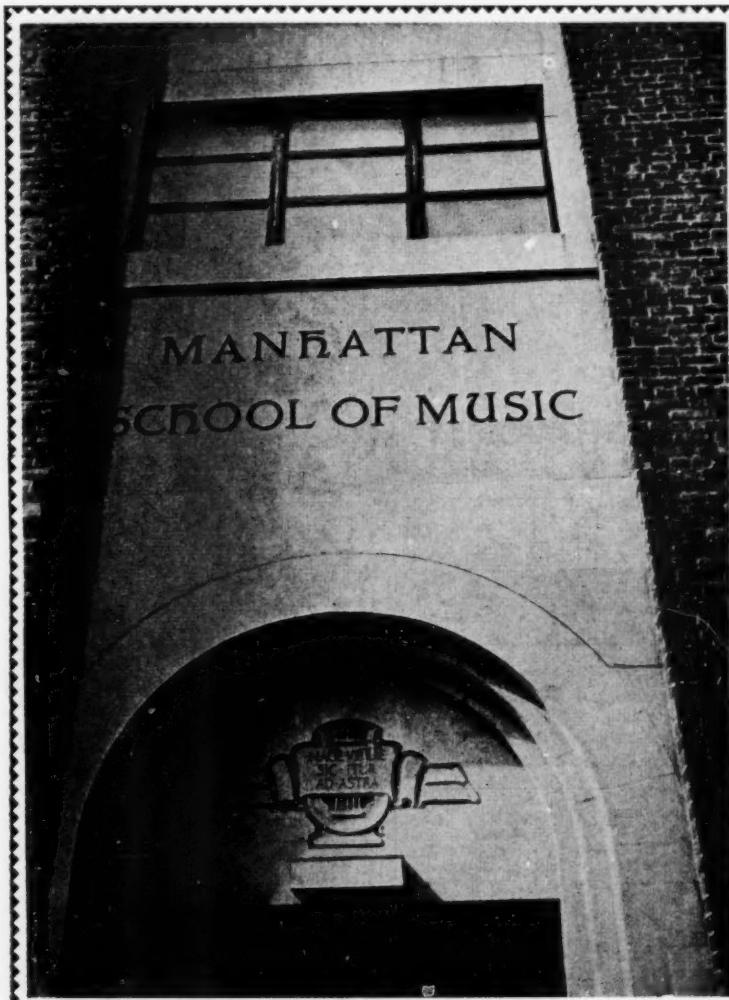
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